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Konzerte und Konzertstücke

Für mehrere Soloinstrumente und Orchester

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BREITKOPF & HÄRTEL / LEIPZIG

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Duration with cadenzas

Allegro 9^m 30^s (cadenza 1^m 30^s)

Andantino 8^m 45^s (cadenza 1^m 45^s)

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KONZERT

für Flöte und Harfe

von
W. A. MOZART.

Köch. Verz. N^o 299.

Componirt 1778 zu Paris.

$\text{♩} = 120$
Allegro.

Oboi. *a 2.*

Corni in C. *a 2.*

Flauto Solo.

Harpa.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Handwritten notes: 'a 2.' above Oboe and Horns staves, 'Va' at the end of the system.

Handwritten notes: 'Radu' above the strings, 'Cut to' in a box at the bottom right.

Part. B. 515.

A handwritten musical score on aged, yellowed paper. The score is written for Violin and Bass, as indicated by the text "Viol. e Basso" in the bottom left. It consists of five staves. The first three staves are for the Violin (treble clef), and the last two are for the Bass (bass clef). The music is written in a single system. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also blue ink annotations, including slurs and markings that look like "pp" and "p". The paper shows signs of age, with some staining and wear along the edges.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a treble clef and a key signature of one flat (B-flat). The second system features a bass clef and a key signature of one flat (B-flat). The score is marked with dynamics such as *f* (forte) and *p* (piano). The piece concludes with a double bar line and a repeat sign. The title "The Rose Tree" is written in a decorative, cursive font at the bottom right of the page.

This musical score is for Part B, 515, and is divided into two systems. The first system consists of six staves. The top two staves are for a piano, with the right hand starting on a treble clef and the left hand on a bass clef. The bottom four staves are for a violin, with the first two on treble clefs and the last two on bass clefs. The piano part features a variety of dynamics including *f* (forte), *p* (piano), and *crese.* (crescendo). The violin part includes a section with a *R* (ritardando) marking. The second system also consists of six staves, with the top two for piano and the bottom four for violin. The piano part in the second system is mostly rests, with some activity in the final measure. The violin part features a prominent, fast ascending scale in the first measure, followed by more melodic lines. Dynamics like *f* and *p* are used throughout. The score is written in a standard musical notation style with various clefs, time signatures, and dynamic markings.



First system of a musical score. It consists of five staves. The top two staves are empty. The third staff contains a melodic line with sixteenth-note runs and a trill. The fourth and fifth staves are part of a grand staff, with the fourth staff (treble clef) containing a melodic line and the fifth staff (bass clef) containing a bass line. A large purple 'X' is drawn over the right half of the system, crossing the fourth and fifth staves.



Second system of a musical score. It consists of five staves. The top two staves are empty. The third staff contains a melodic line with a forte (*f*) dynamic marking. The fourth and fifth staves are part of a grand staff, with the fourth staff (treble clef) containing a melodic line and the fifth staff (bass clef) containing a bass line. A large purple 'X' is drawn over the right half of the system, crossing the fourth and fifth staves.



Handwritten musical score for the first system, measures 1-6. The score is written on six staves. The first two staves are empty. The third staff contains a melodic line with a crescendo hairpin and a handwritten *mf > p* dynamic marking. The fourth staff contains a rhythmic accompaniment with a *sotto voce* marking. The fifth and sixth staves contain a melodic line with a *f* dynamic marking and a trill (*tr*) in the second measure.

Handwritten musical score for the second system, measures 7-12. The first two staves are empty. The third staff contains a melodic line with a crescendo hairpin and a handwritten *mf* dynamic marking. The fourth staff contains a rhythmic accompaniment with a *f* dynamic marking and a *sotto voce* marking. The fifth and sixth staves are empty.



First system of musical notation. It consists of five staves. The top two staves are empty. The third staff contains a melodic line with a blue underline and a blue *f* dynamic marking. The fourth and fifth staves are part of a grand staff (treble and bass clefs) and contain a complex rhythmic pattern with many sixteenth notes. The fourth staff has a blue *f* dynamic marking. The fifth staff has a blue *pizz.* (pizzicato) marking and a blue *p* (piano) dynamic marking.



Second system of musical notation. It consists of five staves. The top two staves are empty. The third staff contains a melodic line with a blue underline and a blue *f* dynamic marking. The fourth and fifth staves are part of a grand staff (treble and bass clefs) and contain a complex rhythmic pattern with many sixteenth notes. The fourth staff has a blue *f* dynamic marking. The fifth staff has a blue *pizz.* (pizzicato) marking and a blue *p* (piano) dynamic marking.

Handwritten musical score for Part B. 515. The score is written on multiple staves, including a grand staff (treble and bass clef) and a vocal line (soprano clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with a blue box containing the letter 'D' at the top center. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The score is marked with various dynamics, including *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *ppsub.* (pianissimo subitissimo). There are also performance markings such as *arco* (arco), *pizz.* (pizzicato), and *dim.* (diminuendo). The score is written in a clear, legible hand, and the notation is well-organized.

Handwritten musical score for Part B. 515. The score is written on multiple staves, including a grand staff (treble and bass clef) and a vocal line (soprano clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with a blue box containing the letter 'D' at the top center. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The score is marked with various dynamics, including *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *ppsub.* (pianissimo subitissimo). There are also performance markings such as *arco* (arco), *pizz.* (pizzicato), and *dim.* (diminuendo). The score is written in a clear, legible hand, and the notation is well-organized.

Handwritten musical score for Part B. 515, page 9. The score is written on two systems of staves. The first system has five staves, and the second system has five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten blue ink annotations are present throughout the score, including dynamic markings like *mf*, *f*, *p*, and *p v*, and phrasing slurs. The word *arco* is written above a staff in the first system.

Handwritten musical score system 1, consisting of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink include "pizz." (pizzicato) and "cresc." (crescendo) across the staves.

Handwritten musical score system 2, consisting of five staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink include "pizz." (pizzicato), "arco" (arco), and "cresc." (crescendo) across the staves.

Handwritten: *Va.*

Handwritten: *a 2.*

Handwritten: *(f)*

Handwritten: *X*

Handwritten: *f*, *p*, *f*

Handwritten: *V V V*

Handwritten: *a 2.*

Handwritten: *p*

Handwritten: *poco rit.*

Handwritten: *f*, *p*, *f*, *p*

Handwritten musical score for Part B, 515. The score is written on two systems of staves, each containing a piano (p) and violin (v) part. The piano part is written in treble and bass clefs, while the violin part is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). Handwritten annotations in blue ink are present throughout the score, including the tempo marking "A tempo" and the phrase "poco rit.".

System 1:

- Piano (p):** Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a bass line with notes and rests. Dynamic markings *f* and *p* are present.
- Violin (v):** Treble staff. Melodic line with notes, rests, and trills (*tr*). Dynamic markings *f* and *p* are present.

System 2:

- Piano (p):** Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a bass line with notes and rests. Dynamic markings *f* and *p* are present.
- Violin (v):** Treble staff. Melodic line with notes, rests, and trills (*tr*). Dynamic markings *f* and *p* are present.

Handwritten annotations in blue ink:

- A tempo* (written above the violin staff in the first system).
- poco rit.* (written above the piano staff in the second system).

This musical score is for Part B, 515, and consists of two systems of staves. The first system includes a piano part (bottom two staves) and a violin part (top two staves). The piano part begins with a *p* (piano) dynamic and features a *cresc.* (crescendo) leading to a *f* (forte) section, followed by another *cresc.* and *f* section, and finally a *p* section. The violin part starts with a *tr* (trill) and a *cresc.* leading to a *f* section, followed by a *p* section. A handwritten *A tempo* is written above the first staff of the first system. The second system continues the piano part with a *cresc.* and *f* section, followed by a *p* section, and then a *cresc.* and *f* section. The violin part of the second system is mostly empty, with some *cresc.* and *f* markings. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

First system of musical notation, measures 1-5. The score is written for a piano with multiple staves. Dynamics include *p* (piano) and *f* (forte). A blue square box is present above the staff in measure 4.

Second system of musical notation, measures 6-10. The score continues with various musical notations and dynamics. Dynamics include *fp* (fortissimo piano), *cresc.* (crescendo), *f* (forte), and *p* (piano). A blue circle with a cross is present above the staff in measure 8. A blue square box is present above the staff in measure 9.

Cut to
[H H]

The musical score is organized into two systems, each containing five staves. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system includes a grand staff and three additional staves. The notation is as follows:

- Staff 1 (Treble Clef):** Measures 1-4 show a melody with dynamics *f*, *p*, *cresc.*, and *f*. Measures 5-6 are rests.
- Staff 2 (Treble Clef):** Measures 1-4 are rests. Measures 5-6 show a melody with dynamics *p*, *f*, *p*, and *f*.
- Staff 3 (Treble Clef):** Measures 1-4 are rests. Measures 5-6 show a melody with dynamics *f*, *p*, *f*, and *p*.
- Staff 4 (Treble Clef):** Measures 1-4 are rests. Measures 5-6 show a melody with dynamics *f*, *p*, *f*, and *p*.
- Staff 5 (Bass Clef):** Measures 1-4 are rests. Measures 5-6 show a melody with dynamics *f*, *p*, *f*, and *p*.

The second system continues the musical development with similar notation and dynamics. The score concludes with a final measure in the fifth staff of the second system.

First system of musical notation. It consists of six staves. The top two staves are empty. The third staff contains a melodic line with a long note followed by a series of eighth notes. The fourth staff contains a complex, fast-moving melodic line. The fifth and sixth staves contain a bass line. Dynamic markings include *p* (piano) and *f* (forte). There are blue handwritten annotations: a bracket under the third staff, a bracket under the fourth staff, and a bracket under the fifth staff.

Second system of musical notation. It consists of six staves. The top two staves are empty. The third staff contains a melodic line with a long note followed by a series of eighth notes. The fourth staff contains a complex, fast-moving melodic line. The fifth and sixth staves contain a bass line. Dynamic markings include *f* (forte) and *p* (piano). There are blue handwritten annotations: a bracket under the third staff, a bracket under the fourth staff, and a bracket under the fifth staff. The word *sotto voce* is written above the fifth staff.

Third system of musical notation. It consists of six staves. The top two staves are empty. The third staff contains a melodic line with a long note followed by a series of eighth notes. The fourth staff contains a complex, fast-moving melodic line. The fifth and sixth staves contain a bass line. Dynamic markings include *f* (forte) and *p* (piano). There are blue handwritten annotations: a bracket under the third staff, a bracket under the fourth staff, and a bracket under the fifth staff. The word *sotto voce* is written above the fifth staff.

This musical score is for Part B, 515, and consists of two systems of staves. The first system includes a piano (p) part with a treble and bass staff, and a violin part with a single staff. The second system includes a piano (p) part with a treble and bass staff, and a violin part with a single staff. The score contains various musical notations, including notes, rests, and dynamic markings. Handwritten blue markings are present throughout the score, including underlines, slurs, and accents.

First System:

- Piano (p) Part:** The treble staff begins with a series of sixteenth notes, followed by a half note. The bass staff begins with a series of eighth notes, followed by a half note. The piano part is marked *mf* (mezzo-forte).
- Violin Part:** The violin staff begins with a series of sixteenth notes, followed by a half note. The violin part is marked *mf* (mezzo-forte).

Second System:

- Piano (p) Part:** The treble staff begins with a series of sixteenth notes, followed by a half note. The bass staff begins with a series of eighth notes, followed by a half note. The piano part is marked *p* (piano).
- Violin Part:** The violin staff begins with a series of sixteenth notes, followed by a half note. The violin part is marked *f* (forte).

Third System:

- Piano (p) Part:** The treble staff begins with a series of sixteenth notes, followed by a half note. The bass staff begins with a series of eighth notes, followed by a half note. The piano part is marked *pizz.* (pizzicato).
- Violin Part:** The violin staff begins with a series of sixteenth notes, followed by a half note. The violin part is marked *pizz.* (pizzicato).

Fourth System:

- Piano (p) Part:** The treble staff begins with a series of sixteenth notes, followed by a half note. The bass staff begins with a series of eighth notes, followed by a half note. The piano part is marked *pizz.* (pizzicato).
- Violin Part:** The violin staff begins with a series of sixteenth notes, followed by a half note. The violin part is marked *pizz.* (pizzicato).

Violin I

Violin II

Viola

Cello/Double Bass

p

f

tr

acc

pizz.

arco

dim.

Handwritten musical score for Part B, 515. The score is written on multiple staves, including grand staves and individual staves for different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections, each containing several staves of music. The first section includes markings such as *pp*, *cresc.*, *mf*, *pp sub*, and *mf arco*. The second section includes markings such as *pp*, *mf*, and *pp sub*. The score is written in a clear, legible hand, with some corrections and additions visible.

First system of musical notation. It consists of five staves. The top two staves are for a string quartet (Violin I, Violin II). The bottom three staves are for a piano (Right Hand, Left Hand, and a third staff, possibly for a second piano or a different instrument). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are blue handwritten markings under the piano part, including a 'p' and some slurs.

Second system of musical notation. It consists of five staves. The top two staves are for a string quartet. The bottom three staves are for a piano. The music continues with similar rhythmic patterns. There are blue handwritten markings, including 'pizz.' (pizzicato) and 'pp' (pianissimo) in the piano part. A large purple 'X' is drawn over the right side of the system, crossing out the piano part.

Third system of musical notation. It consists of five staves. The top two staves are for a string quartet. The bottom three staves are for a piano. The music continues with similar rhythmic patterns. There are blue handwritten markings, including 'p' (piano) and 'mf' (mezzo-forte) in the piano part. A large purple 'X' is drawn over the right side of the system, crossing out the piano part.

Fourth system of musical notation. It consists of five staves. The top two staves are for a string quartet. The bottom three staves are for a piano. The music continues with similar rhythmic patterns. There are blue handwritten markings, including 'cresc.' (crescendo) and 'mf' (mezzo-forte) in the piano part. A large purple 'X' is drawn over the right side of the system, crossing out the piano part.

Handwritten musical score for a string quartet, featuring multiple staves with musical notation, dynamics (p, f, cresc.), and performance instructions (arco, tr). The score includes various musical notations such as notes, rests, and slurs, along with handwritten annotations in blue ink.

This musical score is divided into four systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes and a dynamic marking of *f* (forte). The second staff continues the melody with similar notation. The third and fourth staves are empty.
- System 2:** The first staff starts with a treble clef and a key signature of one flat. It includes a dynamic marking of *f* and a series of eighth notes. The second staff continues the melody with similar notation. The third and fourth staves are empty.
- System 3:** The first staff starts with a treble clef and a key signature of one flat. It includes a dynamic marking of *f* and a series of eighth notes. The second staff continues the melody with similar notation. The third and fourth staves are empty.
- System 4:** The first staff starts with a treble clef and a key signature of one flat. It includes a dynamic marking of *f* and a series of eighth notes. The second staff continues the melody with similar notation. The third and fourth staves are empty.

The score concludes with a final system of staves, including a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

$\text{♩} = 52$

23

Andantino.

Flauto Solo.

Harpa.

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello e
Basso.

A



First system of musical notation, featuring a grand staff with five staves. The top staff is in treble clef with a forte (*f*) dynamic. The second and third staves are in treble clef with a piano (*p*) dynamic. The fourth and fifth staves are in bass clef with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and slurs. There are blue handwritten annotations, including a bracket under the first staff and a large blue 'X' over the second and third staves.



Second system of musical notation, featuring a grand staff with five staves. The top staff is in treble clef with a piano (*p*) dynamic. The second and third staves are in treble clef with a piano (*p*) dynamic. The fourth and fifth staves are in bass clef with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and slurs. There are blue handwritten annotations, including a bracket under the first staff, a large blue 'X' over the second and third staves, and a blue 'mf' marking on the fourth staff.

First system of the musical score, consisting of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a complex, fast-moving accompaniment with many sixteenth and thirty-second notes.

Second system of the musical score, consisting of four staves. The first two staves have a melodic line with slurs and dynamic markings. The last two staves have a complex accompaniment. A large blue 'X' is drawn across the first two staves. Dynamic markings include *f*, *p*, *cresc.*, and *pp*. A blue box with the letter 'C' is located below the second staff.

Third system of the musical score, consisting of two staves. The upper staff has a melodic line with trills and slurs. The lower staff has a complex accompaniment. Dynamic markings include *p* and *pp*.

Fourth system of the musical score, consisting of five staves. The first two staves have a melodic line with slurs and dynamic markings. The last three staves have a complex accompaniment. Dynamic markings include *pp*, *f*, *p*, *cresc.*, and *fp*.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is for Harp, 1st Violin, and Piano. It features a 6/8 time signature and a key signature of one flat (B-flat). The Harp part has trills and slurs. The 1st Violin part has a continuous eighth-note pattern. The Piano part has a simple harmonic accompaniment. Handwritten annotations include "Harp", "1st Violin", and various dynamics like "pp", "mf", and "f".

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into three systems. The first system consists of three staves (treble, treble, and bass clef). The second system consists of three staves (treble, treble, and bass clef). The third system consists of four staves (treble, treble, and two bass clefs). The music is written in a key with one flat (B-flat) and a common time signature (C). The melody is primarily in the treble clef staves. The bass clef staves provide harmonic support. The score includes various musical notations such as notes, rests, beams, and slurs. There are also handwritten annotations in blue ink, including "p" (piano), "Cresc.", and "f" (forte), indicating dynamics. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page.

Handwritten musical score for the first system, measures 1-4. The score is written on six staves. The first staff has a treble clef and a key signature of one flat. It begins with a *pp* dynamic and a *cresc.* marking. The second staff has a treble clef and a key signature of one flat, with a *p* dynamic and a *cresc.* marking. The third staff has a bass clef and a key signature of one flat, with a *p* dynamic and a *cresc.* marking. The fourth staff has a treble clef and a key signature of one flat, with a *pp* dynamic and a *cresc.* marking. The fifth staff has a bass clef and a key signature of one flat, with a *pp* dynamic and a *cresc.* marking. The sixth staff has a bass clef and a key signature of one flat, with a *pp* dynamic and a *cresc.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 5-8. The score is written on six staves. The first staff has a treble clef and a key signature of one flat, with a *tr* marking and a *p* dynamic. The second staff has a treble clef and a key signature of one flat, with a *p* dynamic. The third staff has a bass clef and a key signature of one flat, with a *p* dynamic. The fourth staff has a treble clef and a key signature of one flat, with a *pp* dynamic. The fifth staff has a bass clef and a key signature of one flat, with a *pp* dynamic. The sixth staff has a bass clef and a key signature of one flat, with a *pp* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings. The system includes a grand staff (treble and bass clefs) and a piano staff (treble and bass clefs). The notation is heavily annotated with blue ink, including slurs, accents, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The music is written in a key signature of one flat (B-flat) and a time signature of 4/4.



Second system of musical notation, continuing the complex rhythmic patterns and dynamic markings. The system includes a grand staff (treble and bass clefs) and a piano staff (treble and bass clefs). The notation is heavily annotated with blue ink, including slurs, accents, and dynamic markings such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The music is written in a key signature of one flat (B-flat) and a time signature of 4/4.

Handwritten musical score for Part B. 515, page 29. The score is written on ten staves, organized into three systems of three staves each, with a single staff at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten blue ink annotations are present throughout the score, including a box labeled 'D' at the top left, and various dynamic markings like *f*, *p*, *pp*, *tr.*, *cresc.*, and *espress.*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with numerous slurs and phrasing lines. The bottom of the page is labeled "Part. B. 515."

Handwritten markings: *mf*, *cresc.*

Handwritten markings: *cresc.*, *f*, *p*, *Sordine*, *Cadenza*

Handwritten dynamics and markings in the first system include *f*, *p*, *f*, and *pp*. Blue slanted lines and arrows are drawn across the staves, indicating phrasing or dynamics. The notation includes various note values, rests, and slurs.

Handwritten dynamics and markings in the second system include *mf*, *pp*, *tr.*, and *pp*. A blue box highlights a section of the score with the handwritten text "2 first violins" and a blue arrow pointing to it. Blue slanted lines and arrows are also present. The notation includes various note values, rests, and slurs.

Rondo.

Allegro.

Oboi.

Corni in C.

Flauto Solo.

Harpa.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, with the first two staves for vocal parts and the remaining eight for piano accompaniment. The music is in 4/4 time and features a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including "soli", "p", "f", "cresc", and "per l'arco". The score is divided into two systems, with the first system containing staves 1-4 and the second system containing staves 5-10. The music is a dramatic piece, likely from an opera, and is characterized by its powerful vocal lines and rich piano accompaniment.

This musical score is divided into two systems. The first system consists of two systems of staves. The first system of staves has four staves: the top two are treble clef, and the bottom two are bass clef. The second system of staves also has four staves: the top two are treble clef, and the bottom two are bass clef. The second system of staves has a key signature change to one flat (B-flat) and a time signature change to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *sf*. There are also blue markings on the score, possibly indicating performance instructions or corrections.

Handwritten musical score for Part B, 515. The score is written on multiple systems of staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several systems, with the first system showing a treble and bass staff. The second system shows a treble and bass staff. The third system shows a treble and bass staff. The fourth system shows a treble and bass staff. The fifth system shows a treble and bass staff. The sixth system shows a treble and bass staff. The seventh system shows a treble and bass staff. The eighth system shows a treble and bass staff. The ninth system shows a treble and bass staff. The tenth system shows a treble and bass staff. The eleventh system shows a treble and bass staff. The twelfth system shows a treble and bass staff. The thirteenth system shows a treble and bass staff. The fourteenth system shows a treble and bass staff. The fifteenth system shows a treble and bass staff. The sixteenth system shows a treble and bass staff. The seventeenth system shows a treble and bass staff. The eighteenth system shows a treble and bass staff. The nineteenth system shows a treble and bass staff. The twentieth system shows a treble and bass staff. The score includes various dynamic markings such as *f*, *mf*, *p*, and *pizz.*. There are also performance markings such as *a 2.*, *a 2.*, and *a 2.*. The score is written in a clear, legible hand.

Handwritten musical score for Part B, 515. The score is written on multiple systems of staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several systems, with the first system showing a treble and bass staff. The second system shows a treble and bass staff. The third system shows a treble and bass staff. The fourth system shows a treble and bass staff. The fifth system shows a treble and bass staff. The sixth system shows a treble and bass staff. The seventh system shows a treble and bass staff. The eighth system shows a treble and bass staff. The ninth system shows a treble and bass staff. The tenth system shows a treble and bass staff. The eleventh system shows a treble and bass staff. The twelfth system shows a treble and bass staff. The thirteenth system shows a treble and bass staff. The fourteenth system shows a treble and bass staff. The fifteenth system shows a treble and bass staff. The sixteenth system shows a treble and bass staff. The seventeenth system shows a treble and bass staff. The eighteenth system shows a treble and bass staff. The nineteenth system shows a treble and bass staff. The twentieth system shows a treble and bass staff. The score includes various dynamic markings such as *f*, *mf*, *p*, and *pizz.*. There are also performance markings such as *a 2.*, *a 2.*, and *a 2.*. The score is written in a clear, legible hand.



First system of musical notation. It consists of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble clef and one bass clef. The music is written in 2/4 time. The first system shows a piano introduction with a *p* dynamic marking. The second system shows a more active melody with a *cresc.* marking and a *f* dynamic marking.



Second system of musical notation. It consists of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble clef and one bass clef. The music is written in 2/4 time. The first system shows a piano introduction with a *p* dynamic marking. The second system shows a more active melody with a *cresc.* marking and a *f* dynamic marking. The system concludes with a *f* dynamic marking and a *arco* instruction.

B

This musical score, labeled 'Part. B. 515.', is divided into three systems. The first system consists of two staves, with the upper staff containing a piano introduction marked with a 'p' and a trill (tr) over a series of eighth notes. The second system also consists of two staves, with the upper staff featuring a piano introduction marked with a 'p' and a trill (tr) over a series of eighth notes. The third system consists of two staves, with the upper staff featuring a piano introduction marked with a 'p' and a trill (tr) over a series of eighth notes. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Musical score for Part B. 515, page 37. The score is divided into two systems. The first system consists of five staves, and the second system consists of four staves. The music is written in treble and bass clefs.

First System:

- Staff 1 (Treble): Contains rests.
- Staff 2 (Treble): Contains rests.
- Staff 3 (Treble): Contains a melodic line with a blue wedge marking.
- Staff 4 (Bass): Contains a melodic line with a blue wedge marking and a blue 'mf' marking.
- Staff 5 (Bass): Contains a melodic line with a blue 'f' marking and a blue 'cresc' marking.

Second System:

- Staff 1 (Treble): Contains a melodic line with a blue 'tr' marking and a blue '(p)' marking.
- Staff 2 (Treble): Contains a melodic line with a blue 'cresc' marking.
- Staff 3 (Bass): Contains a melodic line with a blue 'cresc' marking.
- Staff 4 (Bass): Contains a melodic line with a blue 'cresc' marking.

Third System:

- Staff 1 (Treble): Contains a melodic line with a blue 'f' marking and a blue 'a 2.' marking.
- Staff 2 (Treble): Contains a melodic line with a blue 'p' marking.
- Staff 3 (Bass): Contains a melodic line with a blue 'f' marking.
- Staff 4 (Bass): Contains a melodic line with a blue 'f' marking.

Fourth System:

- Staff 1 (Treble): Contains a melodic line with a blue 'f' marking.
- Staff 2 (Treble): Contains a melodic line with a blue 'p' marking.
- Staff 3 (Bass): Contains a melodic line with a blue 'f' marking.
- Staff 4 (Bass): Contains a melodic line with a blue 'f' marking.

The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo), as well as performance instructions like *cresc* (crescendo) and *tr* (trill).

Handwritten musical score for Part B, measures 515-524. The score is written on ten staves (five systems of two staves each). It includes various musical notations such as notes, rests, beams, and dynamic markings. Handwritten blue ink annotations include 'p', 'mp', 'psub.', 'dim.', and a circled 'C'. There are also blue arrows and underlines indicating phrasing or articulation.

Measures 515-524. The score is written on ten staves (five systems of two staves each). The notation includes various musical symbols, including notes, rests, beams, and dynamic markings. Handwritten blue ink annotations include 'p', 'mp', 'psub.', 'dim.', and a circled 'C'. There are also blue arrows and underlines indicating phrasing or articulation.

This page contains a handwritten musical score for Part B, 515. The score is organized into two main systems, each consisting of four staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. Handwritten blue ink annotations are present throughout the score, including slurs, accents, and dynamic markings like 'pizz.' (pizzicato) and 'f' (forte). The first system includes a 'trm' marking at the end of the second staff. The second system features a 'pizz.' marking on the first staff and a 'f' marking on the second staff. The third system includes a 'pizz.' marking on the first staff and a 'f' marking on the second staff. The fourth system includes a 'pizz.' marking on the first staff and a 'f' marking on the second staff. The score is written on aged, slightly yellowed paper.



First system of musical notation. It consists of five staves. The top three staves are empty. The fourth staff (treble clef) contains a melodic line with many slurs and ties. The fifth staff (bass clef) contains a bass line with many slurs and ties. The system ends with a double bar line and a *p* dynamic marking.



Second system of musical notation. It consists of five staves. The top three staves are empty. The fourth staff (treble clef) contains a melodic line with many slurs and ties. The fifth staff (bass clef) contains a bass line with many slurs and ties. The system ends with a double bar line and a *p* dynamic marking.

[illegible]

Handwritten musical score for Part B. 515. The score is written on multiple systems of staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with several dynamics, including *f* (forte) and *cres.* (crescendo). There are also performance markings, such as *a 2.* (second ending) and *f* (forte), and some blue ink annotations. The score is divided into several systems, with the first system containing three staves and the subsequent systems containing four staves. The notation is dense and includes many slurs and ties, indicating complex musical passages. The overall style is that of a handwritten manuscript, with clear notation and some additional markings in blue ink.

This page contains a handwritten musical score for Part B. 515, consisting of three systems of staves. The first system has four staves (treble, violin, cello, and bass). The second system has four staves (treble, violin, cello, and bass). The third system has four staves (treble, violin, cello, and bass). The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (p, mf, f). Blue ink annotations, including slurs, brackets, and a box, are present throughout the score. The page number 43 is in the top right corner.

Part B. 515.

Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and contains a melodic line with eighth notes and a final quarter note. The middle staff has a treble clef and contains a melodic line with eighth notes and a final quarter note. The bottom staff has a bass clef and contains a melodic line with eighth notes and a final quarter note. There are blue handwritten annotations: 'p' above the first measure of the top staff, 'f' below the first measure of the middle staff, and 'mf' below the first measure of the bottom staff. There are also blue slurs and accents throughout the system.

Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and contains a melodic line with eighth notes and a final quarter note. The middle staff has a treble clef and contains a melodic line with eighth notes and a final quarter note. The bottom staff has a bass clef and contains a melodic line with eighth notes and a final quarter note. There are blue handwritten annotations: 'mf' above the first measure of the top staff, 'f' below the first measure of the middle staff, and 'p' below the first measure of the bottom staff. There are also blue slurs and accents throughout the system.

Musical score for Part B. 515, page 45. The score is written for a piano and features multiple systems of staves. The first system includes a treble and bass staff for the piano, with a *mf* dynamic marking. The second system shows a grand staff (treble, middle, and bass) with a *p* dynamic marking. The third system continues the grand staff with a *p* dynamic marking and a *2.* instruction. The score is heavily annotated with blue ink, including slurs, ties, and dynamic markings.

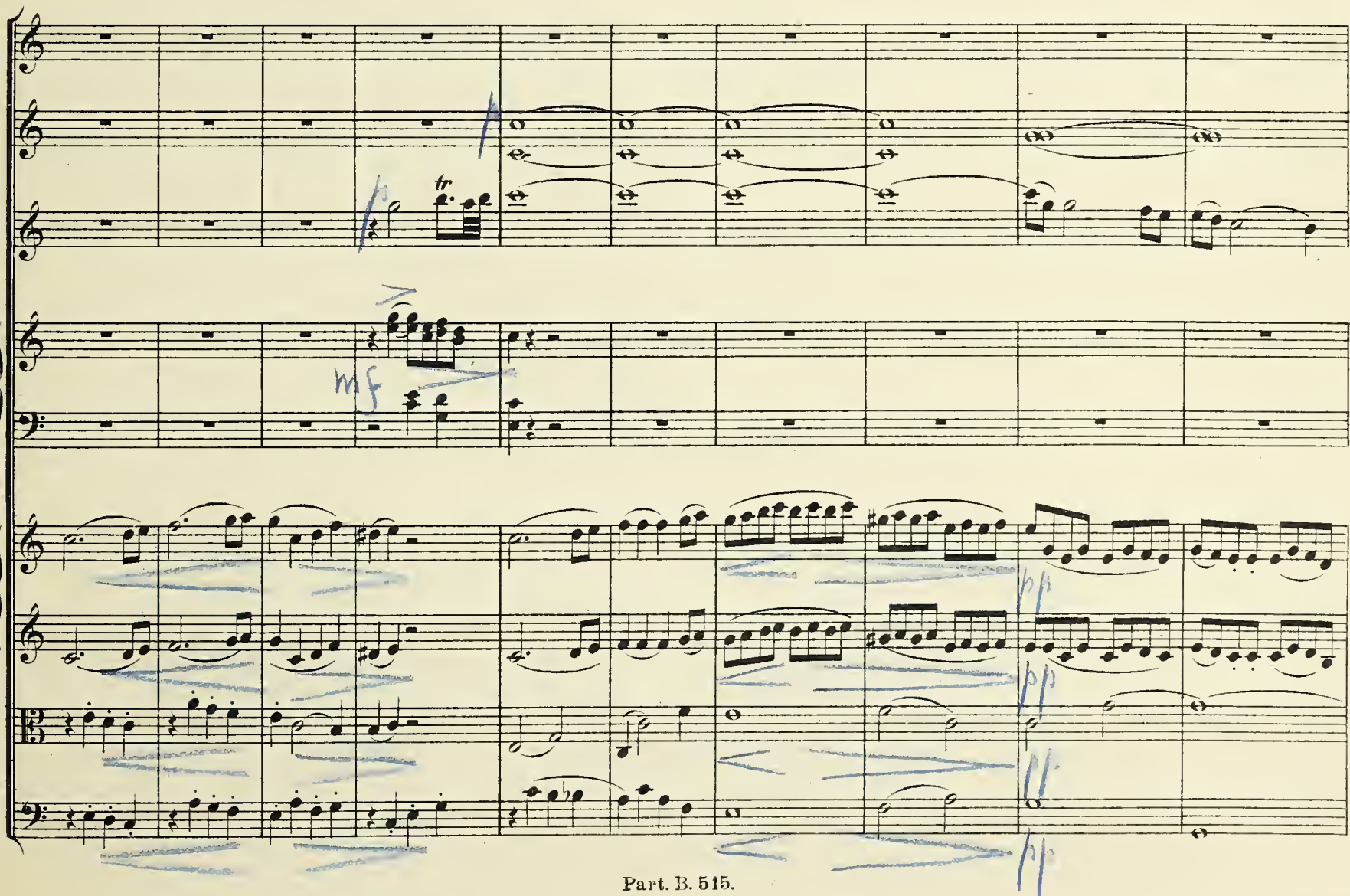
First system of musical notation, measures 1-8. The score includes a treble staff and a bass staff. The treble staff contains a melodic line with slurs and a *mf* dynamic marking. The bass staff contains a rhythmic accompaniment. There are blue pencil annotations above and below the staves.

Second system of musical notation, measures 9-16. The score continues the piano introduction. Measures 9-12 show a melodic line in the treble staff with *cresc* and *f* markings. Measures 13-16 show a more complex melodic line in the treble staff with *ff* and *f* markings. The bass staff continues with a rhythmic accompaniment. There are blue pencil annotations throughout.

Handwritten musical score for Part B. 515, page 47. The score is written on ten staves, organized into three systems. The first system has three staves, the second has four, and the third has three. The music is in treble and bass clefs with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, beams, and slurs. Handwritten blue ink annotations include 'p' (piano), 'f' (forte), 'tr' (trill), 'psub.' (pianissimo subito), and 'dim.' (diminuendo). A blue square with the letter 'G' is at the top center. The page number '47' is in the top right corner.



First system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also blue handwritten annotations, including a large 'f' and a 'p'.



Second system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also blue handwritten annotations, including a large 'f' and a 'p'.

This musical score is divided into two systems. The first system contains two systems of staves. The first system of staves includes a single treble staff, a grand staff (treble and bass), and a single bass staff. The second system of staves includes a single treble staff, a grand staff, and a single bass staff. The second system of staves includes a single treble staff, a grand staff, and a single bass staff. The score features various musical notations, including notes, rests, and dynamic markings. Handwritten blue annotations are present throughout the score, including slurs, accents, and dynamic markings.

First System:

- Staff 1 (Treble): Contains a single treble staff with a series of notes and rests.
- Staff 2 (Grand Staff): Contains a grand staff with treble and bass staves. The bass staff has a series of notes and rests.
- Staff 3 (Bass): Contains a single bass staff with a series of notes and rests.

Second System:

- Staff 4 (Treble): Contains a single treble staff with a series of notes and rests.
- Staff 5 (Grand Staff): Contains a grand staff with treble and bass staves. The bass staff has a series of notes and rests.
- Staff 6 (Bass): Contains a single bass staff with a series of notes and rests.

Third System:

- Staff 7 (Treble): Contains a single treble staff with a series of notes and rests.
- Staff 8 (Grand Staff): Contains a grand staff with treble and bass staves. The bass staff has a series of notes and rests.
- Staff 9 (Bass): Contains a single bass staff with a series of notes and rests.

Fourth System:

- Staff 10 (Treble): Contains a single treble staff with a series of notes and rests.
- Staff 11 (Grand Staff): Contains a grand staff with treble and bass staves. The bass staff has a series of notes and rests.
- Staff 12 (Bass): Contains a single bass staff with a series of notes and rests.

Annotations:

- pizz.**: Pizzicato markings are present in the first system, second system, and third system.
- arco**: Arco markings are present in the fourth system.
- f**: Forte markings are present in the first system, second system, and third system.
- mf**: Mezzo-forte marking is present in the first system.
- sp**: Spiccato markings are present in the fourth system.

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The image shows a handwritten musical score for Part B, 515. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score.

Key annotations and markings include:

- rit.** (ritardando) written in blue ink above the first and third systems.
- cresc.** (crescendo) written in blue ink below the first and second systems.
- f** (forte) written in blue ink below the first and second systems.
- Cadenza** written in blue ink below the third system.
- Part B** written in blue ink above the third system.
- 515** written in blue ink below the third system.

The score is marked with a large blue 'X' across the third system, indicating a section to be omitted or a specific performance instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Part. B. 515.

This is a handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) is for the piano, with the right hand in treble clef and the left hand in bass clef. The second system (staves 3-4) is for the violin, with both hands in treble clef. The third system (staves 5-6) is for the piano, with the right hand in treble clef and the left hand in bass clef. The fourth system (staves 7-8) is for the violin, with both hands in treble clef. The fifth system (staves 9-10) is for the piano, with the right hand in treble clef and the left hand in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). A large, stylized "X" is drawn across the entire page, and a vertical line is drawn through the middle of the score. The handwriting is in ink on aged, slightly yellowed paper.

GRÖßERE ORCHESTERWERKE

J. J. Abert
Frühlings-Symphonie

Kurt Atterberg
Symphonie Nr. 1. h moll. Op. 3
Barocco Suite Nr. 5. Op. 23

C. Ph. Em. Bach
Symphonie Ddur

Joh. Seb. Bach
Brandenburgische Konzerte:
Nr. 1. Fdur. Klavierstimme (Cembalo I/II)
bearbeitet von Max Seiffert
Dasselbe zum praktischen Gebrauch bearbeitet
von Max Seiffert
Nr. 2. Fdur. Klavierstimme (Cembalo I/II)
bearbeitet von Max Seiffert
Dasselbe für den Konzertgebrauch eingerichtet
von Felix Mottl
Nr. 3. Gdur. Cembalo von Max Seiffert
Dasselbe zum praktischen Gebrauch bearbeitet
von Max Seiffert
Nr. 4. Gdur. (Trippel-Konzert Nr. 1.) Klavier-
stimme (Cembalo) bearbeitet von Max Seiffert
Nr. 5. Ddur
Dasselbe zum Konzertgebrauch eingerichtet von
Max Reger
Nr. 6. Bdur. Klavierstimme (Cembalo) be-
arbeitet von Max Seiffert
Ouvertüre (Suite). Cdur. Klavierstimme
(Cembalo) bearbeitet von Max Seiffert
Dasselbe für den praktischen Gebrauch be-
arbeitet von Max Reger
Dasselbe für den Konzertgebrauch eingerichtet
von F. Weingartner
Ouvertüre (Suite). h moll. Klavierstimme
(Cembalo) bearbeitet von Max Reger
Dasselbe für den praktischen Gebrauch be-
arbeitet von Max Reger
Ouvertüre (Suite). Ddur. Klavierstimme
(Cembalo) bearbeitet von Max Seiffert
Dasselbe für den praktischen Gebrauch be-
arbeitet von Max Reger
Ouvertüre (Suite). Ddur. Klavierstimme
(Cembalo) bearbeitet von Max Seiffert
Sinfonia in Fdur

Granville Bantock
Dante und Beatrice. Tondichtung
Helena. Variationen über das Thema H.F.B.
2 Orchesterszenen nach Southey's „Fluch des
Kehama“
Nr. 1. Prozession. — Nr. 2. Jaga-Naut
Präludium zu Sappho. 9 Fragmente für Altstimme
The Pierrot of the Minute. A Comedy Over-
ture to a dramatic Phantasy of Ernest Dowson
Saul. Symphonische Ouvertüre

Woldemar Bargiel
Symphonie. Cdur. Op. 30

Ludwig van Beethoven
Symphonien:
Nr. 1. Cdur. Op. 21 — Nr. 2. Ddur. Op. 36
Nr. 3. Esdur (Eroica). Op. 55 — Nr. 4. Bdur.
Op. 60 — Nr. 5. cmoll. Op. 67 — Nr. 6.
Fdur (Pastorale). Op. 68 — Nr. 7. Adur.
Op. 92 — Nr. 8. Fdur. Op. 93 — Nr. 9.
d moll. Op. 125 m. Schluß-Chor „An die Freude“
Jenae Symphonie. Cdur
Geschöpfe des Prometheus. Ballett. Op. 43
Musik zu Goethes Trauerspiel „Egmont“. Op. 84
Hammerklavier-Sonate. Op. 106 (Weingartner)
Quartett in fmoll. Op. 95. Für Orchester
bearbeitet von Alex. Friedr. von Hessen
Wellingtons Sieg über die Schlacht bei Vittoria.
Op. 91

Wilhelm Berger
Symphonie Nr. 1. Bdur. Op. 71

Hector Berlioz
Harold in Italien. Symphonie mit 1 Solo-
Bratsche. Op. 16
Phantastische Symphonie. Op. 14
Romeo und Julia. Dramatische Symphonie. Op. 17
Trauer- und Triumph-Symphonie. Op. 15

G. Bizet
I. Orchester-Suite zu A. Daudets Drama „L'Arle-
sienne“
II. Orchester-Suite zu A. Daudets Drama
„L'Arlesienne“
I. Orchester-Suite aus „Carmen“
II. Orchester-Suite aus „Carmen“
Kleine Orchester-Suite (Kinderspiele). Op. 22
Roma. Orchester-Suite Nr. 3

Karl Bleyle
Sieges-Ouvertüre zur Jahrhundertfeier der
Schlacht bei Leipzig. Op. 21
Legende. Op. 28

Ludwig Bonvin
Symphonie. g moll. Op. 67
Zwei symphonische Sätze. Op. 71

Antonio Brancaccio
Preludio. Op. 1

Hans von Bronsart
Frühlings-Phantasie. Op. 11

Max Bruch
Symphonie Nr. 3. Edur. Op. 51

Adolf Busch
Sinfonische Fantasie mit gem. Chor und Orgel
Text: Prämium von Goethe. Op. 17
Lustspiel-Ouvertüre. Op. 8
Divertimento für 13 Soloinstrumente. Op. 30

Carl Busch
Prolog zu Tennysons „The Passing of Arthur“.
Op. 25

Ferruccio Busoni
Berceuse élégiaque. Des Mannes Wiegenlied
am Sarge seiner Mutter
Die Brautwahl. Orchester-Suite. Op. 45
Harlekines Reigen (Rondo Arlecchinesco). Op. 46
Indianisches Tagebuch. Zweites Buch. Op. 47
Gesang vom Reigen der Geister. Studie für
Streichorchester, 6 Blasinstrumente u. 1 Pauke
Nocturne Symphonique. Op. 43
Orchester-Suite aus der Musik zu Gozzis
Märchenb drama „Turandot“. Op. 41.

Ferruccio Busoni
Zweite Orchester-Suite (Geharnischte). Op. 34a
Sarabande und Cortège. Zwei Studien zu „Dok-
tor Faust“. Op. 51
Symphonisches Tongedicht. Op. 32a
Symphonische Suite. Op. 25
Tanzwalzer, Dem Andenken Joh. Strauß'. Op. 53
Verzweiflung und Ergebung aus der Musik zu
Gozzis „Turandot“. Op. 41

Camille Chevillard
Phantastische Symphonie. Op. 10

Arcangelo Corelli
Concerto grosso. Bdur. Op. 6 Nr. 11 (H.v. Dameck)
Concerto grosso. Fdur. Op. 6 Nr. 12. (H. von
Dameck)

Frederic H. Cowen
Idyllische Symphonie Nr. 6. Edur

K. H. David
Römische Suite. Op. 26

Carl Ditters von Dittersdorf
Symphonie. Cdur (H. Kretschmar)

Lieven Duysel
Der Morgen (Leie-Zyklus Nr. 1). Symph. Gedicht
De Leie (Leie-Zyklus Nr. 2). Symphonische
Skizze mit Bariton solo

J. S. Ellerton
Wald-Symphonie. d moll. (Nr. 3.) Op. 120

August Enna
H. C. Andersen. Eine Fest-Ouvertüre
Märchen. Symphonische Bilder
Phantasie aus „Cleopatra“ (G. Sandré)

Joh. Friedr. Fasch
Orchester-Suite. Bdur (H. Riemann)
Orchester-Suite. Gdur (H. Riemann)

G. Fitelberg
Symphonie. cmoll. Op. 16

Niels W. Gade
Holbergiana. Suite. Op. 61
Sommertag auf dem Lande. 5 Stücke. Op. 55
Symphonien:
Nr. 2. Edur. Op. 10 | Nr. 5. d moll. Op. 25
Nr. 3. a moll. Op. 15 | Nr. 7. Fdur. Op. 45

Paul Gilson
Fanfare inaugurale
Das Meer. Symphonische Skizzen
Phantasie über Canadische Volksweisen

A. v. Goldschmidt
Eine symphonische Dichtung

Th. Gouvy
Symphonie Nr. 2. Fdur. Op. 12
Symphonie. g moll. Op. 87
Symphonische Paraphrasen. Op. 89

Asger Hamerik
Jüdische Trilogie. Op. 19
Nordische Suite. Cdur. Op. 22
Vier nordische Suite. Ddur. Op. 25
Symphonie sérieuse (Nr. 5). g moll. Op. 36

Michael Haydn
Symphonie. Cdur. Op. 1 Nr. 3

Heinrich Hofmann
Im Schloßhof (Suite). Op. 78

Joseph Holbrooke
Queen Mab — Königin Mab. Op. 45. Ton-
dichtung Nr. 5 mit gem. Chor ad lib. (d.-e.)
Uralume. Tondichtung Nr. 4. Op. 35

Jenő Hubay
Dante-Symphonie mit Soli, gem. und Knaben-
chor. Op. 118 (it.-d.-e.)
Petöfi-Symphonie mit Soli, gem. Männer und
Kinderchor. Op. 119 (d.-ung.)
Symphonie Nr. 2. cmoll. Op. 93

W. H. Humiston
Klänge a. d. Süden Nordamerikas. A Southern
Fantasy.

S. J. Jassohn
Serenade Nr. 3. Adur. Op. 47
Symphonie Nr. 4. cmoll. Op. 101

Armas Järnefelt
Berceuse. Wegenlied für kleines Orchester
Korsholm. Symphonische Dichtung
Präludium für kleines Orchester

Robert Kajanus
Sinfonietta. Bdur. Op. 16

Louis Kefer
Symphonie. Ddur

Wilhelm Kempff
Symphonie Nr. 2. d moll. Op. 19

Gerh. v. Keubler
Auferstehung und jüngstes Gericht. Fresko
für Orchester und Rezitation

Joh. Friedr. Kittl
Symphonie. d moll. Op. 19

Julius Knorr
Variationen über ein ukrain. Volkslied. Op. 7

Fr. E. Koch
Symphonische Fuge. cmoll. Op. 8
Von der Nordsee. Symphonie. cmoll. Op. 4

Leonardo Leo
Sinfonia zum Oratorium „Sant' Elena al
Calvario“ (H. Kretschmar)

Frank L. Limbert
Variationen über ein Thema von Händel. Op. 16

Franz Liszt
Symphonische Dichtungen:
Nr. 1. Ce qu'on entend
sur la montagne
(Bergsymphonie)
Nr. 2. Tasso, Lamento
e Trionfo
Nr. 3. Les Préludes
Nr. 4. Orpheus
Nr. 5. Prometheus
Nr. 6. Mazeppa
Nr. 7. Festklänge
Eine Faust-Symphonie in drei Charakterbildern
(nach Goethe). Mit Schlußchor und Orgel
Der Tanz in der Dorfschenke (Erster Mephisto-
Walzer)

Franz Liszt
Le Triomphe funèbre du Tasse. Epilog zur
symph. Dichtung Tasso, Lamento e Trionfo
Symphonie zu Dantes Göttliche Komödie

Lubomirski
Symphonische Dichtung (3 Teile)

Mac Dowell
Die Sarazenen. Die schöne Aldä. 2 Frag-
mente nach dem Rolandslied. Op. 30
Zweite (indianische) Suite. Op. 48

A. C. Mackenzie
Canadische Rhapsodie. Op. 67

E. H. Méhul
Symphonie Nr. 1. g moll
Symphonie Nr. 2. Ddur (Fritz Steinbach)

Felix Mendelssohn Bartholdy
Symphonien:
Nr. 1. cmoll. Op. 11
Nr. 2. Bdur (Lobgesang). Op. 52
Nr. 3. a moll (Victoria-od. Schottische). Op. 56
Nr. 4. Adur. (Italienische). Op. 90
Nr. 5. d moll (Reformations). Op. 107

Edmund von Mihalovich
Eine Faust-Phantasie | Symphonie. d moll

J. C. Möller
Symphonie. g moll

Leopold Mozart
Symphonie. Gdur

W. A. Mozart
Bauernsymphonie. Ein musikal. Spaß (522)
Cassation Nr. 1. Gdur (63) — Nr. 2. Bdur (99)
Divertimenti:
Nr. 1. Esdur (113) | Nr. 11. Ddur (251)
Nr. 2. Ddur (131) | Nr. 15. Bdur (287)
Nr. 7. Ddur (205) | Nr. 17. Ddur (334)
Konzertsuite aus Idomeneo, zusammengestellt
und bearbeitet von Ferruccio Busoni
Serenaden:
Nr. 1. Ddur (100) | Nr. 7. Ddur (Haff-
ner-) (250)
Nr. 2. Fdur (101) | Nr. 8. Ddur (Not-
turno) für 4 Orche-
ster (286)
Nr. 3. Ddur (185) | Nr. 9. Ddur (320)
Nr. 4. Ddur (203)
Nr. 6. Ddur (239)
Symphonien:
Nr. 1. Esdur (16) | Nr. 29. Adur (201)
Nr. 2. Bdur (17) | Nr. 30. Ddur (202)
Nr. 3. Esdur (18) | Nr. 31. Ddur (Pari-
ser) (297)
Nr. 4. Ddur (19) | Nr. 32. Gdur (Ouvert.
im ital. Stile) (318)
Nr. 5. Bdur (22) | Nr. 33. Bdur (319)
Nr. 6. Fdur (43) | Nr. 34. Cdur (338)
Nr. 7. Ddur (45) | Nr. 35. Ddur (385)
Nr. 8. Ddur (48) | Nr. 36. Cdur (425)
Nr. 9. Cdur (73) | Nr. 37. Gdur (444)
Nr. 10. Gdur (74) | Nr. 38. Ddur (504)
Nr. 11. Ddur (84) | Nr. 39. Esdur (543)
Nr. 12. Gdur (110) | Nr. 40. g moll (550)
Nr. 13. Fdur (112) | Nr. 41. Cdur (Jupi-
ter-, mit Fuge) (551)
Nr. 14. Adur (114) | Nr. 42. Fdur (75)
Nr. 15. Gdur (124) | Nr. 43. Fdur (76)
Nr. 16. Cdur (128) | Nr. 44. Ddur (81)
Nr. 17. Gdur (129) | Nr. 45. Ddur (95)
Nr. 18. Fdur (130) | Nr. 46. Cdur (96)
Nr. 19. Esdur (132) | Nr. 47. Ddur (97)
Nr. 20. Ddur (133) | Nr. 48. Fdur (98)
Nr. 21. Adur (134) | Nr. 52. Konzert. Sym-
phonie für Violine u.
Viola. Esdur (364)
Nr. 22. Cdur (162) | Nr. 54. Bdur (Anh.
IV, 216)
Nr. 23. Ddur (181)
Nr. 24. Bdur (182)
Nr. 25. g moll (183)
Nr. 26. Esdur (184)
Nr. 27. Gdur (199)
Nr. 28. Cdur (200)

Emil Naumann
Pastorale. Fdur. Op. 16

Jean Louis Nicodé
Faschingsbilder. Op. 24 Nr. 1. Maskenzug.
Nr. 2. Liebesgeständnis. Nr. 3. Seltsamer
Traum. Nr. 4. Humoreske
Die Jagd nach dem Glück. Phantasiestück. Op. 11
Maria Stuart. Symphonische Dichtung. Op. 4
Das Meer. Symphonie-Ode. Op. 31
Daraus: Nr. 1. Das Meer | Nr. 4. Meeresleuchten
Symphonische Suite. h moll. Op. 17 Nr. 1. Prälu-
dium. Nr. 2. Scherzo. Nr. 3. Thema mit Varia-
tionen (den Manen Beethovens). Nr. 4. Rondo.
Symphonische Variationen. cmoll. Op. 27

Walter Niemann
Deutsches Waldidyll. Op. 40

Zygmunt Noskowski
Die Steppe. Symphonische Dichtung in Form
einer Konzert-Ouvertüre. Op. 66

V. Novák
Von ewiger Sehnsucht. Tongemälde. Op. 33

J. K. Paine
Symphonie Nr. 1. Op. 23
Poseidon und Amphitrite. Eine Meer-Phan-
tasie. Symphonische Dichtung
Sturm. Symphonische Dichtung n. Shakespeare

Carl Prohaska
Passacaglia, Thema, Variationen u. Finale. Op. 22
Serenade für kleines Orchester. Op. 20

Günter Raphael
Symphonie. a moll. Op. 16

G. Raucheneker
Symphonie. fmoll

Carl Reinecke
Symphonie. Adur. Op. 79

Karl Reinthaler
Symphonie. Ddur. Op. 12

Julius Rietz
Symphonie Nr. 3. Esdur. Op. 31

Julius Röntgen
Ein Liedchen von der See. Altniederländisches
Volkslied, symphonisch bearbeitet. Op. 45

Rosetti
Sinfonia. g moll

Ernst Rudorff
Variationen über ein eignes Thema. Op. 24

Adolf Sandberger
Riccio. Symphonischer Prolog. Op. 16

Dirk Schäfer
Rhapsodie Javanais. Op. 7

Philipp Scharwenka
Arkadische Suite. Bdur. Op. 76
Traum und Wirklichkeit. Tondichtung. Op. 92
Symphonia Brevis. Esdur. Op. 115
Symphonie. d moll. Op. 96
Dramatische Phantasie. b moll. Op. 108
Wald- und Bergeister. Intermezzo. Op. 37

Xaver Scharwenka
Symphonie. cmoll. Op. 60

Franz Schubert
Symphonien:
Nr. 1. Ddur | Nr. 4. cmoll | Nr. 7. Cdur
Nr. 2. Bdur | Nr. 5. Bdur | Nr. 8. h moll
Nr. 3. Ddur | Nr. 6. Cdur | (Unvollendete)

Paul Schumacher
Symphonie (Serenade). d moll. Op. 8

Georg Schumann
Liebesfrühling. Ouvertüre. Op. 28
Tanz der Nymphen und Satyrn aus „Amor und
Psyche“. Op. 3

Robert Schumann
Ouvertüre, Scherzo, Finale. Edur. Op. 52
Symphonien:
Nr. 1. Bdur. Op. 33 | Nr. 4. d moll. Op. 120
Nr. 2. Cdur. Op. 61 | Dieselbe. 1. Bearbei-
Nr. 3. Esdur. (Rhein.) | tung a. d. Jahre 1841
Op. 97

Jean Sibelius
Der Barde. Tondichtung. Op. 64
Die Dryade. Tonstück. Op. 45 Nr. 1
Eine Sage — En Saga. Tondichtung. Op. 9
Finlandia. Tondichtung. Op. 26 Nr. 7
Frühlingslied. (Värsäng). Op. 16
In memoriam. Trauermarsch. Op. 59
Karelia-Ouvertüre. Op. 10
Karelia-Suite. Op. 11. 1. Intermezzo — 2. Ballade
3. Alla marcia
Lemminkäinen zieht heimwärts. Legende.
Op. 22 Nr. 4
Die Okeaniden-Aallottaret. Tondichtung. Op. 73
Rakastava. Der Liebende. Suite. Op. 14
Der Schwan von Tuonela. Legende aus „Kale-
vala“. Op. 22 Nr. 3
Scènes historiques I—III. Suite. Op. 25 Nr. 1/3
Nr. 1. All'Overtura | Nr. 2. Scena | Nr. 3. Festivo
Scènes historiques IV—VI. Suite. Op. 66 Nr. 1/3
Nr. 4. Die Jagd. Ouvertüre | Nr. 5. Minne-
lied | Nr. 6. An der Zugbrücke
Symphonie Nr. 1. cmoll. Op. 33
Symphonie Nr. 2. Ddur. Op. 43
Symphonie Nr. 4. a moll. Op. 63
Tanz-Intermezzo. Op. 45 Nr. 2
Tapiola. Tondichtung. Op. 112
Musik zum Schauspiel „König Kristian II.“
Suite aus „König Kristian II.“

Leone Sinigaglia
Danze piemontesi sopra temi popolari Nr. 1.
Op. 31 Nr. 1
Danze piemontesi sopra temi popolari Nr. 2.
Op. 31 Nr. 2
„Le Baruffe Chiozzotte.“ Ouvertüre zu Gol-
donis Lustspiel. Op. 32
Piemonte. Suite. Op. 36. Mit Violine solo

Ludwig Spohr
Quartett-Konzert für 2 Violinen, Viola und
Violoncell mit Orchester. a moll. Op. 131

Fr. A. Stock
Symphonie Nr. 1. cmoll. Op. 18

G. H. Stölzel
Konzert für 2 Trompetenchöre mit Pauken,
Holzbläserchor und geteiltes Streichorchester.
Bezeichnet von Karl Straube

Jos. Street
Symphonie Nr. 1. Esdur. Op. 4
Symphonie Nr. 2. Ddur. Op. 14

Josef Suk
Scherzo fantastique. Op. 25
Symphonie „Asrael“. Op. 27

Joh. S. Svendsen
Romeo und Julia. Phantasie. Op. 18

Edgar Tinel
Drei symphon. Tongemälde a. „Polyeuct“. Op. 21
Nr. 1. Ouvertüre — Nr. 2. Paulinens Traum-
gesicht — Nr. 3. Feier im Tempel Jupiters:
a) Aufzug, b) Tänze, c) Plötzliches Eindringen
des Polyeuct und des Nearch

Peter Tschalkowsky
Symphonie patbétique (Nr. 6). h moll. Op. 74

W. H. Veit
Symphonie. cmoll. Op. 49

Fritz Volbach
Es waren zwei Königskinder. Symphonische
Dichtung. Op. 21
Alt-Heidelberg, du feine. Ein Frühlingsgedicht.
Op. 29

Richard Wagner
Große Phantasie aus Lohengrin für großes
Orchester (Hamm)
Konzert-Ouvertüre. d moll
Konzert-Ouvertüre Cdur
Phantasie aus Lohengrin für Orchester (Dupont)

Felix Weingartner
König Lear. „Symphonische Dichtung. Op. 20
Das Gefilde der Seligen. Symphonische Dich-
tung. Op. 21
Symphonie Nr. 1. Gdur. Op. 23 — Nr. 2. Esdur
Nr. 3. Edur mit Orgel ad lib. Op. 49
Suite. Fdur

F. C. Woods
Felix Woysch
Drei Böcklin-Phantasien. Op. 53:
Nr. 1. Die Toteninsel — Nr. 2. Der Eremit
(mit Viollinsolo) — Nr. 3. Im Spiel der Wellen

Hermann Zillner
Symphonie Nr. 1. Adur. Op. 17 | Nr. 2. fmoll. Op. 23

Helrich Zoellner
Waldphantasie. Op. 83

Greene Weymer

Breitkopf & Härtels Orchesterbibliothek

Nr. 555a/b

Mozart

Konzert für Flöte und Harfe

C dur ★ C major ★ Ut majeur

Werk 299

Violine I

Verlag

von

BREITKOPF & HÄRTEL

in

LEIPZIG.

Printed in Germany

Konzert für Flöte und Harfe.

VIOLINO I.

W. A. Mozart. Werk 299.

Allegro.

Tutti

The musical score for Violino I consists of ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the performance instruction is 'Tutti'. The first staff contains a series of eighth notes, starting with a forte (f) dynamic. The second staff continues the melody with a crescendo (cresc.) marking and a forte (f) dynamic. The third staff features a piano (p) dynamic and a forte (f) dynamic. The fourth staff has a piano (p) dynamic and a forte (f) dynamic. The fifth staff has a piano (p) dynamic and a forte (f) dynamic. The sixth staff has a piano (p) dynamic and a forte (f) dynamic. The seventh staff has a piano (p) dynamic and a forte (f) dynamic. The eighth staff has a piano (p) dynamic and a forte (f) dynamic. The ninth staff has a piano (p) dynamic and a forte (f) dynamic. The tenth staff has a piano (p) dynamic and a forte (f) dynamic. The score includes various musical notations such as notes, rests, beams, and slurs. There are also handwritten annotations in blue ink, including 'Cyt + to', 'A', 'B Solo', 'C', and '7'. The dynamics range from piano (p) to forte (f).

VIOLINO I.

[illegible]

Handwritten annotations include: "A tempo" in blue ink at the start of the second staff; "cut to HA" in blue ink on the left margin; "Solo" written above the staff between measures 10 and 11; "G" in a blue box above the staff at measure 12; "H" in a blue box above the staff at measure 20; "m7" and "pp" in blue ink below the staff at measures 24 and 25 respectively.

Printed musical notation includes: *tr* (trills), *p* (piano), *cresc.* (crescendo), *f* (forte), *dolce* (softly), *Tutti* (all), and measure numbers 1, 2, 4, 7, 10, 11, 12, 20, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

VIOLINO I.

pizz.

1 arco

Tutti

cresc.

f

Solo

Cad.

Tutti

f

p

f

1 3

3

Andantino.

p

mf

p

mf

pp

3

4

A

pp sub.

p dolce

B

pp

f

p

C

cresc. dim.

p

f

p

cresc. dim.

1

2

3

4

2

pp

mf

Orch. B. 555.

pp cresc. - - - f dim. pp p mf pp f p cresc. dim. pp pp mf cresc. f Cad. p f p pp

RONDO.
Allegro.
Tutti

p dolce p f sf p sf p p

VIOLINO I.

Violino I musical score page 6. The score is written for Violino I and includes various musical notations, dynamics, and performance instructions.

The score consists of ten staves of music. The first staff begins with a *p* dynamic and a triplet of eighth notes. The second staff features a *f* dynamic and a triplet of eighth notes. The third staff has a *p* dynamic. The fourth staff includes a *p* dynamic and a triplet of eighth notes. The fifth staff is marked *f* and includes a *Solo* section starting at measure 17, a *Harpa* section starting at measure 18, and a *B* section. The sixth staff has a *p* dynamic. The seventh staff includes a *p* dynamic and a triplet of eighth notes. The eighth staff is marked *f* and includes a *Tutti* section starting at measure 17, a *cresc.* section, and a *f* dynamic. The ninth staff is marked *Solo* and includes a *p* dynamic. The tenth staff includes a *pizz.* section starting at measure 17, a *c* section, and a *mf* dynamic.

Key markings and dynamics include:

- p* (piano)
- f* (forte)
- mf* (mezzo-forte)
- Solo*
- Tutti*
- cresc.* (crescendo)
- pizz.* (pizzicato)
- tr* (trill)
- 3* (triplet)
- 1* (first ending)
- 2* (second ending)
- 8* (measure number)
- 17* (measure number)
- 18* (measure number)
- A* (section marker)
- B* (section marker)
- C* (section marker)

VIOLINO I.

7

Violino I musical score page 7. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 1 through 10, with dynamics *p*, *cresc.*, *f*, and *p*, and an *arco* instruction. The second staff contains measures 11 through 16, with dynamics *fp*, *fp*, and *p*, and fingerings 1, 1, and D. The third staff contains measures 17 through 21, with a *pizz.* instruction and fingering 1. The fourth staff contains measures 22 through 26, with an *arco* instruction, dynamics *p*, *p*, and *p*, and fingerings 3, 1, E, and 7. The fifth staff is marked **Tutti** and contains measures 27 through 31, with a dynamic of *f* and fingerings 2, 1, and 1. The sixth staff contains measures 32 through 36, with a dynamic of *f*. The seventh staff is marked **Solo** and contains measures 37 through 41, with a dynamic of *p* and a key signature change to one flat (Bb). The eighth staff contains measures 42 through 46, with a dynamic of *p*. The ninth staff contains measures 47 through 51, with a trill (*tr*) and a key signature change to one sharp (F#), and a measure rest of 21. The tenth staff contains measures 52 through 56, with a *Fl.* instruction, a *Harpa* instruction, a dynamic of *p*, and a fingering of 1. The eleventh staff contains measures 57 through 61, with a dynamic of *p* and a fingering of 7. Measure numbers 22, 23, 21, and 7 are indicated below the staves.

VIOLINO I.

Violino I musical score page 8. The score consists of 12 staves of music. The first staff begins with a trill (tr) and a forte (f) dynamic. The second staff is marked 'Tutti' and 'cresc.' (crescendo), followed by a 'G Solo' section. The third staff continues the melody. The fourth staff is marked '8 pizz.' (pizzicato) and 'mf' (mezzo-forte). The fifth staff is marked '1 H arco' (first harmonic, arco) and 'sf p' (sforzando piano). The sixth staff is marked 'p' (piano). The seventh staff is marked '1 pizz.' (first finger, pizzicato). The eighth staff is marked '3 arco' (third finger, arco) and 'p' (piano). The ninth staff is marked '1 3' and 'fp' (fortissimo piano). The tenth staff is marked 'Tutti' and 'cresc.' (crescendo), followed by a 'Solo' section and 'Cad.' (Cadenza). The eleventh staff is marked 'Tutti' and 'f' (forte). The twelfth staff is marked '9' and 'p' (piano). The final staff is marked '4' and 'f' (forte).

Kleinere Orchesterwerke

J. J. Abert
Polka aus „Astorga“
Quadrille über Motive a. „Astorga“ (Wittmann)
Kurt Atterberg
Barocco. Suite Nr. 5. Op. 23

Auber
Tarantelle aus „Die Stumme von Portici“

Joh. Seb. Bach
Choral-Variation „Wachet auf, ruft uns die Stimme“, aus der Kantate Nr. 140 (Bantock)

Woldemar Bargiel
Intermezzo. Op. 46

Ludwig van Beethoven
Allegretto. Esdur (Gratulations-Menuett)
Benedictus aus der Missa solennis. Op. 123.
Für Violine solo, Oboe, Viola und Violoncello als obligate Stimmen und Orchester (Busoni)

Zwölf Contretänze
Largo a. d. Klavier-Sonate Op. 7 (Schultz)
Zwölf Menuetten
Musik zu einem Ritterballett: 1. Marsch
2. Deutscher Gesang. 3. Jagdlied. 4. Romanze.
5. Krieglid. 6. Trinklied. 7. Deutscher Tanz.
8. Coda

Zwölf deutsche Tänze
Elf Wiener Tänze (4 Walzer, 5 Menuetten und 2 Ländler) für 10 Streich- und Blasinstrumente. (Zum erstenmal herausgegeben von Hugo Riemann)
Trauermarsch a. „Dunckers“, Leonore Prohaska“
Trauermarsch, c moll aus der Symphonie Nr. 3. Esdur. Op. 55
Triumph-Marsch aus „Tarpeja“
Türkischer Marsch aus „Die Ruinen von Athen“. Op. 113

Hector Berlioz
Marsch für die Überreichung der Fahnen aus „Te Deum“. Op. 22
Sylphentanz aus „Fausts Verdammung“
Tanz der Irrlichter aus „Fausts Verdammung“
Ungarischer Marsch aus „Fausts Verdammung“
Drei Stücke aus „Romeo und Julie“. Op. 17:
Großes Fest bei Capulet
Königin Mab od. Die Fee der Träume. Scherzo Liebesszene
Trauermarsch für die letzte Szene des Hamlet aus „Tristia“. Op. 18 Nr. 3
Trojanischer Marsch aus „Die Einnahme von Troja“

Ludwig Bonvin
Ballade. Gdur. Op. 25
Erinnerungen. Op. 31
Festzug. Op. 27
Drei Tonbilder. Op. 12

Johannes Brahms
Zwei Menuette aus der Serenade Ddur. Op. 11
Ungarische Tänze I. Nr. 1. g moll. 3. Fdur. 10. Fdur
Ungarische Tänze II. Nr. 5. fis moll. 6. Desdur. 7. Fdur.

Antonio Brancaccio
Preludio. Op. 1

Gust. E. Campa
Lamento. emoll

L. Cherubini
Ballettmusik aus „Anacreon“
Zwischenakt- und Ballettmusik aus „Ali Baba“

Fr. Chopin
Zwei Mazurken. Op. 17 Nr. 1. Bdur. Op. 33 Nr. 2. Ddur
Zwei Polonaisen. Op. 40 (Dieth)
Trauermarsch aus der Sonate b moll. Op. 35
Derselbe. Instrumentiert von Henry J. Wood

Peter Cornelius
Siegesmarsch aus „Der Cid“

A. von Fielitz
4 Stimmungsbilder. Op. 37. Idylle. Entr'acte. Hymnus. Capriccioso

A. M. Foerster
Dedications-Marsch. Op. 43

Wilh. Freudenberg
Idylle aus „Die Pfahlbauer“
Tarantelle aus „Die Nebenbuhler“

Chr. W. v. Gluck
Ballettmusik a. „Paris und Helena“ (Reinecke)
Ballettmusik aus „Armida“
Vier Sätze aus „Don Juan“ (H. Kretschmar)

A. v. Goldschmidt
Waldfräusene mit Schluß des 3. Aktes aus „Heliantus“

A. E. M. Grétry
Chor der Scharwache a. „Die beiden Geizigen“
Menuett à la Reine (Reinecke-Walther)

Edvard Grieg
Menuett emoll aus der Sonate Op. 7

Joh. Ev. Habert
Menuett. Op. 112
Suite. Op. 98

Emil Hartmann
Skandinavische Volksmusik
Suite I. Halling — Ländliche Hochzeit (Schwedisches Tanzlied) — Edmund und Benedict — Hochzeitmarsch und Tanz
Suite II. Tanz und Scherz — Der Sommer — Volkslied — Halling und Jöstling — In der Mühle — Reigen und Lied

Heinrich Hässner
Heldberger Kommerlied-Potpourri. Op. 26

Joseph Haydn
Kindersymphonie (Reinecke)

L. Heidingsfeld
Der Totentanz. Op. 9
Zwei Zigeunertänze, Bdur und g moll. Op. 3

Joh. David Heinichen
Pastorale par la Nöte della Nativitate Christi

Heinrich Prinz von Preußen
Präsentiermarsch der Kaiserlichen 1. Matrosen-division

F. H. Himmel
Wiegenlied (v. Gotter). Zum Andenken an Kaiser Wilhelm I. (A. Schink u. R. Britzke)

Heinrich Hofmann
Ballettmusik aus „Donna Diana“. Op. 75
Huldigungsmarsch. Op. 128
Irrlichter und Kobolde. Scherzo. Op. 94
Zwiegespräch und Karnevalsszene. Op. 19 Nr. 4 und 5

W. H. Humiston
Klänge a. d. Süden Nordamerikas. A Southern Fantasy

S. Jadassohn
Ballettmusik zur „Johannisnacht im Walde“. Op. 58

Armas Järnefelt
Präludium
Berceuse. Wiegenlied

Robert Kajanus
Marsch Karl XII. bei Narva

Reinhard Kelser
Suite von Tanzstücken aus „Adonis“, „Janus“, „La forza della virtù“, „Claudius“, „Orpheus“, „Dians“, „Tomyris“. Zusammen- gestellt von Friedr. Zelle

Richard Kleinmichel
Festmarsch. Esdur. Op. 37

Edm. Kretschmer
Fabrice-Marsch. Op. 44

Kriegsmärsche
2 altpreussische. Nr. 1. Marsch des Regiments von Schönfeld a. d. Kriege gegen Frankreich 1792/1795. Nr. 2. Walch, J. H., Marsch aus den Befreiungskriegen 1813/1815

Lieblingsswalzer
der Königin Luise von Preußen

C. Ad. Lorenz
Taubenlied und Ballettmusik aus „Harald und Theano“. Op. 50

Prinz Louis Ferdinand
Rondo. Bdur. Op. 9

H. C. Lumbye
Amelie-Walzer
Krolls Ballklänge. Walzer
Nebelbilder. Phantasie
La Résignation. Walzer
Traumbilder. Phantasie
Traum des Savoyarden

Louis Maas
Nachtgesang. Romanze. Op. 2 Nr. 3

Amanda Maier
Schwedisch a. d. 6 Stücken für Klavier u. Violinc

Marie Elisabeth
Prinzessin von Sachsen-Meiningen
Marsch Nr. 1. (Armeemarsch)
Marsch Nr. 2.

Felix Mendelssohn-Bartholdy
Cornelius-Marsch. Ddur. Op. 108
Kriegsmarsch der Priester aus „Athalie“. Op. 74
Sommernachtsstraum. Op. 61:
Nr. 1. Scherzo
Nr. 2. Intermezzo
Nr. 3. Notturmo
Nr. 4. Hochzeitmarsch

G. Meyerbeer
Indischer Marsch aus „Die Afrikanerin“
Ballettmusik aus „Der Prophet“
Ballettmusik aus „Robert der Teufel“
Ouvertüre und Bacchanale aus „Robert der Teufel“

Fackeltanz Nr. 1. Bdur
Zweiter Entr'acte aus „Struensee“
Krönungsmarsch aus „Der Prophet“
Zigeunertanz aus „Die Hugenotten“

Militärmärsche
2 altenglische. Nr. 1. Quick-March. The Duke of York's Favourite. Nr. 2. Marsch aus „The siege of Belgrad“

W. A. Mozart
Allegro. Ddur. (Schlußsatz einer Symphonie) (121)
Andante für eine Walze in einer kleinen Orgel. Fdur (616)

Ballettmusik zu Idomeneo“
Ballettmusik z. „Les petits riens“ (K. V. Anh. I. 10)
Dasselbe. Zum Konzertgebrauch eingerichtet von Georg Göhler
Contretanz (123)
4 Contretänze (267)
9 Contretänze oder Quadrillen (510)
6 Contretänze (462), Contretanz „La hataille“ (535), Contretanz „Der Sieg vom Helden Koburg“ (587), 2 Contretänze (603), 5 Contretänze (609), Contretanz „Les filles malicieuses“ (610)

W. A. Mozart
Marsch. Ddur (189), Marsch. Cdur (214), Marsch. Ddur (215), Marsch. Ddur (237)
Marsch. Fdur (248), Marsch. Ddur (249), Marsch. Ddur (290), Marsch. Fdur (445), 2 Märsche. Ddur (335), 3 Märsche. C, D, C (408)
Menuett (ohne Trio) (122), Menuett (Mittelsatz einer Symphonie) (409), 6 Menuette (164)
Heft I Nr. 1, 2, 5, 6, Heft II Nr. 3, 4
3 Menuette (363), 5 Menuette (461), 2 Menuette mit eingefügten Contretänzen (463)
12 Menuette (568), 12 Menuette (585)
6 Menuette (599)
4 Menuette (601), 2 Menuette (604), 2 Menuette (Serie XXIV Nr. 14a, Ouvertüre und 3 Contretänze (106)
Phantasie für eine Orgelwalze. fmoll (608)
Letzter Satz einer Symphonie (102), Letzter Satz einer Symphonie (120), Letzter Satz einer Symphonie (163)
Sonate Nr. 12 mit Orgel. Cdur (278)
Sonate Nr. 14 mit Orgel. Cdur (329)
6 deutsche Tänze (509)
6 deutsche Tänze (536)
6 deutsche Tänze (567)
6 deutsche Tänze (571)
12 deutsche Tänze (586)
6 deutsche Tänze (600)
4 deutsche Tänze (602)
3 deutsche Tänze (605)
Maurerische Trauermusik (477)

Musik am preussischen Hofe
Nr. 3. Lieblingsswalzer der Königin Luise von Preußen
Nr. 8. 2 altpreussische Kriegsmärsche
Nr. 9. 2 altenglische Militärmärsche
Nr. 10. 2 altenglische Short Troops
Nr. 11. Himmel, Wiegenlied

Emil Naumann
Pastorale. Fdur. Op. 16

Jean Louis Nicodé
Bilder aus dem Süden. Op. 29 (M. Pohle):
Nr. 1. Bolero
Nr. 2. Maurisches Tanzlied
Nr. 3. Serenade
Nr. 4. Andalusienne
Nr. 5. Provençalisches Märchen
Nr. 6. In der Taberna
Jubiläums-Marsch. Op. 20
Kanzonette. Op. 13 Nr. 2
Tarantelle. Op. 13 Nr. 1
Zwei Stücke. Op. 32:
Nr. 1. Ein Märchen. Nr. 2. Auf dem Lande

Otto Nicolai
Ballettmusik a. „Die lustigen Weiber v. Windsor“

Walter Niemann
Deutsches Waldidyll. Op. 40

Carl Reinecke
Deutscher Triumph-Marsch. Op. 110
Ballettmusik aus „König Manfred“. Op. 93
Vorspiel zum 5. Akte (Entr'acte) aus „König Manfred“
Tanz unter der Dorfblinde. Op. 161 Nr. 5
Fünf Tonbilder. Nr. 1, 2. Romanze (mit Violinsolo und Vorspiel zum 5. Akte aus „König Manfred“, Nr. 3. Idylle aus „Wilhelm Tell“, Nr. 4, 5. Dämmerung und Tanz unter der Dorfblinde aus „Sommertagsbildern“

Aug. Ferd. Riccius
Charakterstücke und Zwischenakte für Konzert und Theater. Op. 35 Heft I. Nr. 1. Melancholia. Nr. 2. Zorn und Rache. Nr. 3. Aufschwung. Nr. 4. Scherzo. Nr. 5. Ländliche Musik. Nr. 6. Trauermarsch.
Heft II. Nr. 7. Notturmo. Nr. 8. Frisch und lebendig. Nr. 9. Romanze. Nr. 10. Festzug. Nr. 11. Alla Marcia. Nr. 12. Sturm und Ungewitter

Bernhard Romberg
Kinder-Symphonie. Op. 62 (Reinecke)

Hilding Rosenberg
Suite aus der Musik zu dem Marionettenspiel „Die geschaffenen Interessen“. Op. 31

Giachino Rossini
Ballettmusik aus „Wilhelm Tell“

J. J. Rousseau
Gesang- und Tanzstücke aus „Le devin du village“ (Heinr. Schwartz). Nr. 1. Arie der Colette. Für Sopran. Nr. 2. Auftritt des Dorfwehnsagers. Nr. 3. Arie des Dorfwehnsagers. Für Bariton. Nr. 4. Pantomime. Nr. 5. Romanze des Colin, für Tenor. Nr. 6. Pantomime

Xaver Scharwenka
Polnischer Nationaltanz. es moll. Op. 3 Nr. 1
König Witichis' Werbung. Episode aus „Mataswintha“

Franz Schubert
Ballettmusik aus „Rosamunde“
Zwischenaktmusik aus „Rosamunde“
Zwischenakt- und Ballettmusik aus „Rosamunde“. Für den Konzertgebrauch bearbeitet von Max Reger

Robert Schumann
Träumerei. Op. 15 Nr. 7

Short Troops
2 altenglische. Nr. 1. Short Troops of the 1st Regiment of the Guards. Nr. 2. The Duke of York's Short Troop

Jean Sibelius
Marsch der finnländischen Jäger (Jäger-Bataillon Nr. 27). Op. 91a
Minnelied aus Scènes historiques. Op. 66 Nr. 2
Valse romantique. Op. 62b
Valse triste aus „Kuolema“. Op. 44

Leone Sinigaglia
Lamento in memoria di un giovane artista (Natale Canti). Op. 38

Stahlhelm-Präsentiermarsch
(Marsch des Regiments Jung-Bornstedt 1792)

Joh. Strauß
An der schönen blauen Donau. Walzer. Op. 314
Du und Du. Walzer aus der Operette „Die Fledermaus“. Op. 367
Frühlingsstimmen. Walzer. Op. 410
Geschichten aus dem Wiener Wald. Walzer. Op. 325
Kaiser-Walzer. Op. 437
Rosen aus dem Süden. Walzer. Op. 388
Wein, Wein und Gesang. Walzer. Op. 333
Wiener Blut. Walzer. Op. 354

Richard Strauß
Festmarsch. Esdur. Op. 1

Edgar Tinel
Trauermarsch aus „Franziskus“. Op. 36
Opfertanz und Reigentanz aus „Katharina“. Op. 44

Richard Wagner
„Götterdämmerung“. Trauermusik beim Tode Siegfrieds
Kaisermarsch mit dem Schlußgesang: Heil dem Kaiser! König Wilhelm
„Das Liebesmahl der Apostel“. (Rich. Hofmann)
„Lohengrin“:
Brautchor
Einleitung zum 3. Akt
Einleitung zum 3. Akt u. Brautchor (Schreiner)
Feierlicher Zug zum Münster
Finale zum 1. Akt (Fritz Hoffmann)
Phantasie (Schreiner)
Phantasie für großes Orchester (Hamm)
„Meistersinger von Nürnberg“. Einleitung zum 3. Akt, Tanz der Lehrbuben, Aufzug der Meistersinger
Menuett aus der Sonate Bdur (F. Baselt)
„Parsifal“. Karfreitagszauber
„Rheingold“. Einzug der Götter in Walhall
Siegfried-Idyll
„Siegfried“. Waldweben
„Tannhäuser“. Einzug der Gäste auf der Wartburg
Marsch und Chor
Einleitung zum 3. Akt
„Tristan und Isolde“. Einleitung zum 3. Akt
Nachtgesang (A. Seidel)
Tonbilder (Fritz Hoffmann)
Tristans Vision (A. Seidel)
Vorspiel und Isolde's Liebestod. Konzertstück
Taschenpartitur
„Walküre“
Der Ritt der Walküren
Wotans Abschied und Feuerzauber

A. Wallnöfer

Friedens-Liga-Marsch

C. M. von Weber
Aufforderung zum Tanz. Op. 65 (H. Berlioz)
Ouvertüre und Marsch aus „Turandot“

Felix Weingartner
Lustige Ouvertüre. Op. 53

C. Wilhelm
Die Wacht am Rhein (Fritz Hoffmann)

Hans Winderstein
Ständchen. Op. 11
Valse-Caprice. Op. 9

Robert Wittmann
Quadrille über Motive a. „Astorga“ v. Abert

Ottokar Wöber
Japanische Kriegsbilder: Nr. 1. Shotai (Exerzierlied). Nr. 2. Übergang. Nr. 3. Kimi ga yo (Nationalhymne). Nr. 4. Miyasan (Mein Prinz, Reiterlied)

Hermann Zilcher
An mein deutsches Land. Vorspiel. Op. 48 (mit Chor ad lib.)
Der Widerspenstigen Zähmung. Lustspiel-Suite. Op. 54b

Heinrich Zoellner
Die versunkene Glocke. Op. 80
Rautendeils Leid (Vorspiel zum 5. Akt)

Orchester-Album (Fritz Hoffmann)
Band I: 1. Enna, Cleopatra. Ouvertüre.
2. Reinecke, Tanz unter der Dorfblinde. Op. 161
Nr. 5. 3. Beethoven, Türkischer Marsch aus den „Ruinen von Athen“. Op. 113. 4. Fielitz, A. v., „Stimmungsbilder“, Entr'acte und Hymnus. Op. 37. 5. Wagner, R., Polonaise
Band II: 1. Holstein, F. v., „Heideschacht“, Ouvertüre. Op. 22. 2. Altfranzösische Gavotte. 3. Jadassohn, „Johannisnacht im Walde“, Tanz der Schmetterlinge. Op. 58. 4. Bargiel, W., Marcia fantastica a. d. Suite. Op. 31. 5. Wagner, R., „Lohengrin“, Einleitung zum 3. Akt
Band III: 1. Nicolai, „Die lustigen Weiber von Windsor“, Ouvertüre. 2. Grétry, „Die beiden Geizigen“, Chor der Scharwache. 3. Wagner, R., „Lohengrin“, Gebet. 4. Nicodé, „Fischingsbilder“, Liebesgeständnis. Op. 24

Konzert für Flöte und Harfe.

VIOLINO II.

W. A. Mozart. Werk 299.

Allegro.

Tutti

The musical score for Violino II consists of ten staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It includes the tempo marking 'Allegro.' and the performance instruction 'Tutti'. The first staff contains a series of eighth and sixteenth notes, with dynamics *f*, *p*, *f*, *p*, *f*, and *p*. The second staff continues the melody with a *cresc.* marking and a *f* dynamic. The third staff features a series of eighth notes with a *f* dynamic. The fourth staff has a *p* dynamic and a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *p* dynamic. The score includes various musical notations such as beams, slurs, and accidentals. There are also handwritten annotations: 'cut to AH' in blue ink on the left margin, and 'A' and 'B Solo' in blue boxes above the sixth and ninth staves respectively. The score ends with a final measure marked with a '3'.

Orch.B. 555.

VIOLINO II.

3

Attempo

preparati 1

Attempo 2

f *p* *f* *p* *f* *p*

p *cresc. f*

2 *p* *p* 1 *p*

F Tutti

cresc. *f* *cresc.*

G Solo 10 *f* *p* *f* *tr*

7 *p*

tr *tr*

tr *f*

H *p* 2 *v* 3

VIOLINO II.

3/11

pizz. 1

arco

cresc.

Tutti

Solo

Cad.

Tutti

f

p

END

Andantino.

3/4

p

mf

p

mf

pp

pp

mf

A

3

pp sub.

p

pp

B

VIOLINO II.

5

The musical score for Violino II consists of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics are indicated by letters like *f*, *p*, *cresc.*, *dim.*, *pp*, *mf*, and *fp*. Performance markings include blue slanted lines, a box labeled 'C' with a '3' above it, a box labeled 'D', and a box labeled 'E' with 'Cad.' below it. Fingering numbers 1, 2, and 3 are present. The score concludes with a double bar line and a *pp* marking.

Allegro.

Tutti

Orch. B. 555.

1

C 7 pizz. *mf* 1

p *cresc.* *f* 3 arco *p* *fp* 1

fp 1 **D** *p*

pizz. 1 arco *p* 3

V 2 1 **E** 7 **Tutti** *f*

p *p*

Solo *p*

F 21 Fl. 22 Harpa 23

p 1 7

VIOLINO II.

Violino II musical score page 8. The score consists of 12 staves of music. The first staff begins with a trill (tr) and a forte (f) dynamic. The second staff is marked 'Tutti' and 'cresc.', followed by a forte (f) dynamic and a 'Solo' section marked 'G' and 'Solo'. The third staff features a 4-measure rest and a 4-measure phrase. The fourth staff has a 7-measure rest and a pizzicato (pizz.) section. The fifth staff is marked 'H arco' and 'mf', followed by a 1-measure rest and a 4-measure phrase. The sixth staff has a 4-measure rest and a 4-measure phrase. The seventh staff has a 4-measure rest and a 4-measure phrase. The eighth staff has a 4-measure rest and a 4-measure phrase. The ninth staff has a 4-measure rest and a 4-measure phrase. The tenth staff has a 4-measure rest and a 4-measure phrase. The eleventh staff has a 4-measure rest and a 4-measure phrase. The twelfth staff has a 4-measure rest and a 4-measure phrase. The score includes various dynamics (f, mf, p, cresc., sf, fp) and articulations (tr, pizz., arco). The piece concludes with a 'Solo' section and a 'Cad.' (Cadenza) mark.

Konzert für Flöte und Harfe.

VIOLA.

W. A. Mozart. Werk 299.

Allegro.
Tutti

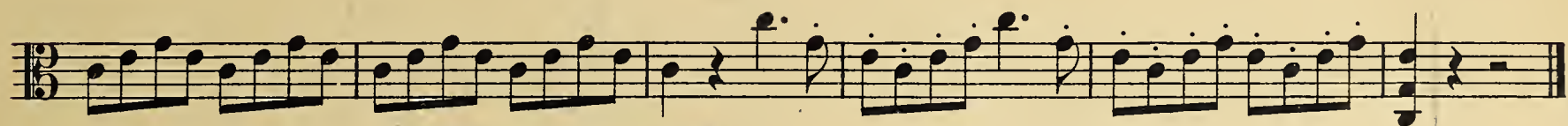
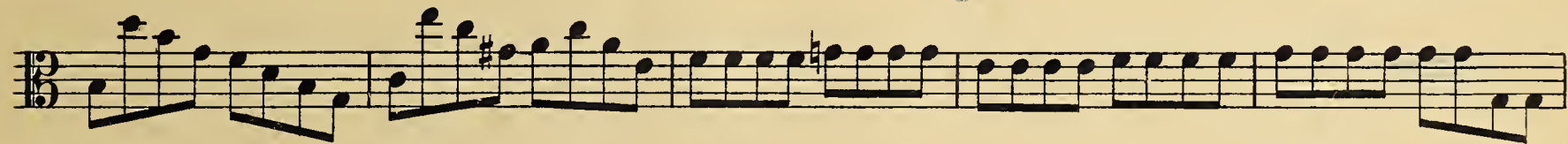
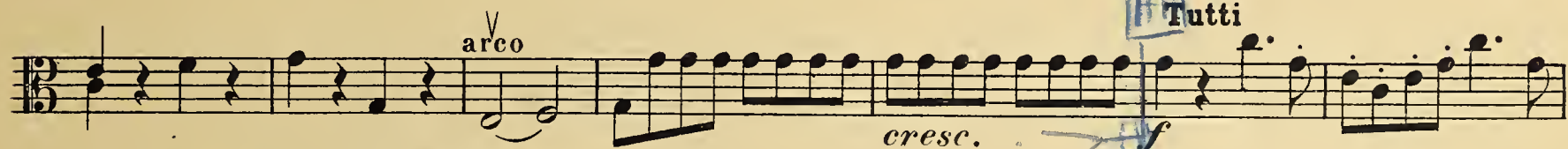
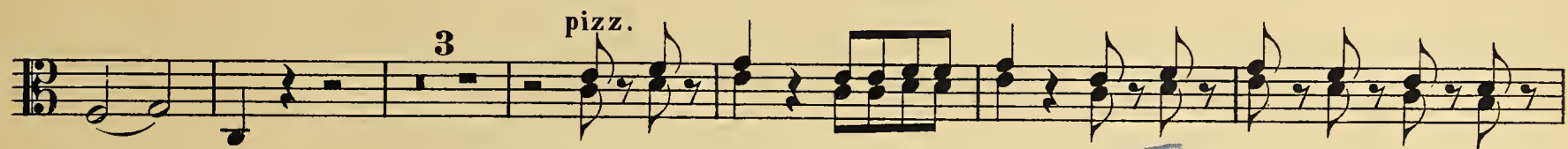
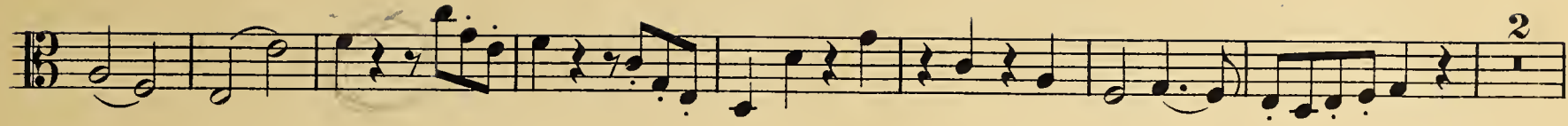
The musical score for the Viola part consists of ten staves. The tempo is marked 'Allegro' and the performance instruction is 'Tutti'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulations like *pizz.* (pizzicato) and *arco* (arco). Handwritten annotations in blue ink include 'Cut to AA' with an arrow pointing to a measure, 'A 2' in a box, 'B Solo' in a box, 'C' in a box, 'D' in a box, 'pp sub.' at the bottom left, 'mf' at the bottom left, 'pizz.' and 'arco' above a measure, and 'pp' and 'mf' below a measure. The score is numbered 1 at the top right and 555 at the bottom right.

VIOLA.

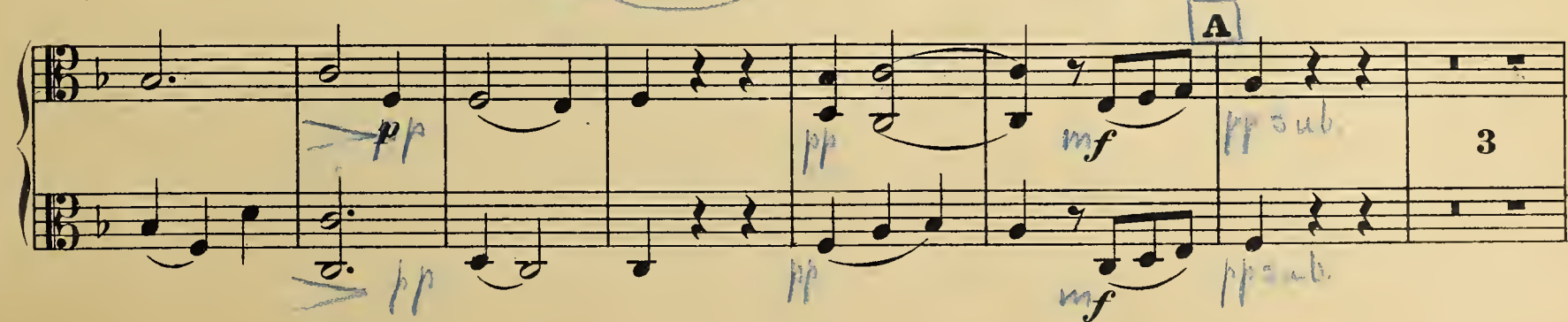
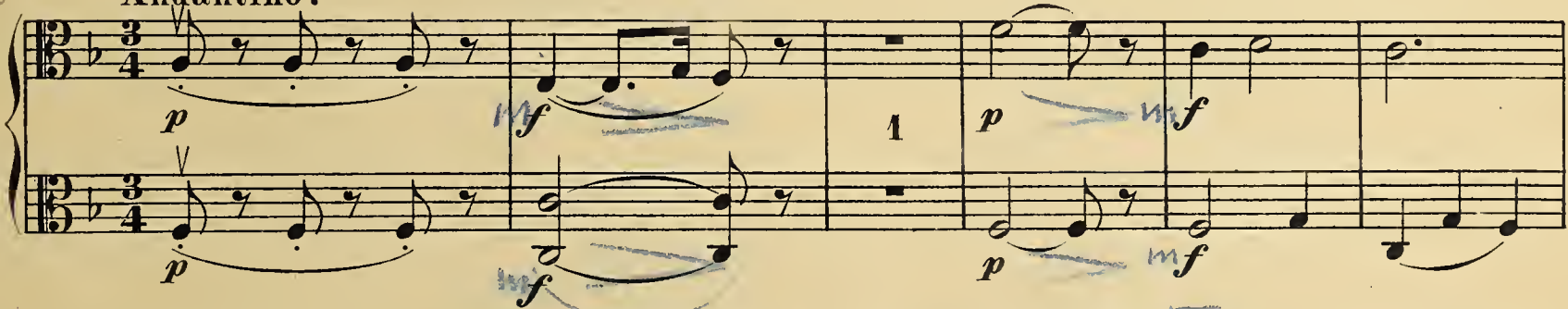
pizz. *pp* *cresc.* *mf*
 arco **E** *Tutti* *cresc.* *f* *p*
f
p *f* *f* *p* *f* *p*
Atempo *f* *p* *f* *p* *f* *p* *f* *p* *p*
Atempo *p* *cresc.* *f* *p* *p* *fp*
fp *cresc.* *f* **F** *Tutti* *f*
f *p* *f* *p* *cresc.* *f* *p*
G *f* *p* *pizz.*
f *p* *1*
 arco **H** *2* *f* *p*

VIOLA.

3



Andantino.



VIOLA.

Handwritten musical score for piano, featuring six systems of staves. The notation includes various musical symbols, dynamics, and performance markings.

- System 1:** Starts with a piano (*p*) dynamic. Includes blue handwritten markings above the staff.
- System 2:** Marked with a blue box containing the letter **B**. Includes blue handwritten markings below the staff.
- System 3:** Features dynamics *f p*, *cresc.*, *dim.*, and *p*. Includes blue handwritten markings below the staff.
- System 4:** Marked with a blue box containing the letter **C**. Features dynamics *f p*, *cresc.*, and *p*. Includes blue handwritten markings below the staff.
- System 5:** Features dynamics *p*, *cresc.*, *f dim. p*, and *p*. Includes blue handwritten markings below the staff.
- System 6:** Ends with a mezzo-forte (*mf*) dynamic. Includes blue handwritten markings below the staff.

The score is written on six systems of staves, with various musical notations, dynamics, and performance markings. Blue handwritten markings are present throughout the score, including slurs, accents, and dynamic markings.

VIOLA.

5

Handwritten musical score for Viola, page 5. The score is written in 2/4 time and features various dynamics and articulations. Blue ink annotations include slurs, accents, and dynamic markings.

System 1: Measures 1-4. Dynamics: *pp*, *p*, *f*, *p*. A blue box labeled **D** is above measure 4.

System 2: Measures 5-8. Dynamics: *cresc.*, *dim.*, *p*, *f*, *p*. Blue ink annotations include slurs and accents.

System 3: Measures 9-12. Dynamics: *cresc.*, *pp*, *pp*. Blue ink annotations include slurs and accents.

System 4: Measures 13-16. Dynamics: *cresc.*, *f*, *cresc.*, *f*. Blue ink annotations include slurs and accents.

System 5: Measures 17-20. Dynamics: *Cad.*, *p*, *f*, *p*, *f*. A blue box labeled **E** is above measure 17. Blue ink annotations include slurs and accents.

System 6: Measures 21-24. Dynamics: *pp*, *pp*. Blue ink annotations include slurs and accents.

VIOLA.

RONDO.

Allegro.

The musical score for the Viola part of the Rondo, Allegro, consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with dynamics *p*, *f*, *sf*, and *p*. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also performance instructions like "Solo", "Tutti", and "cresc.".

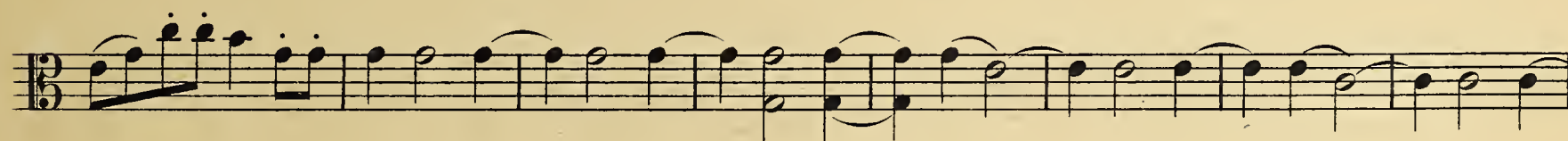
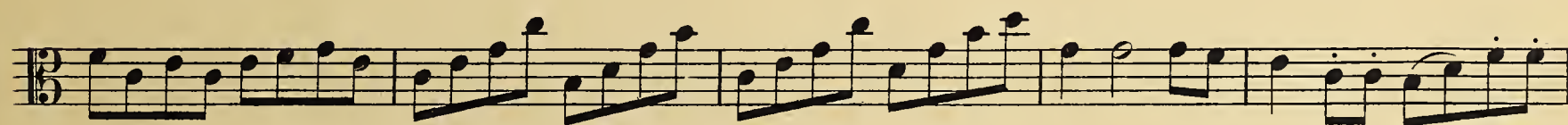
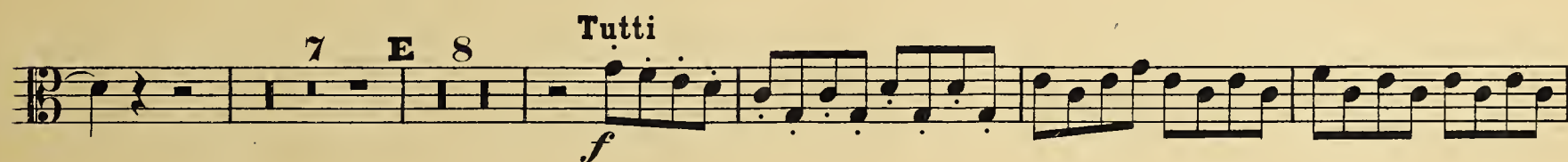
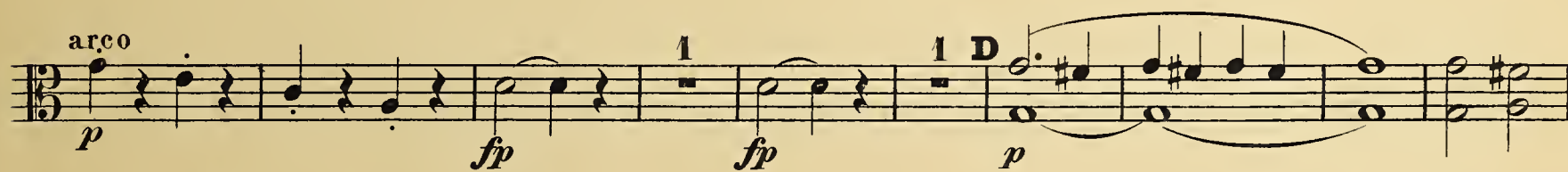
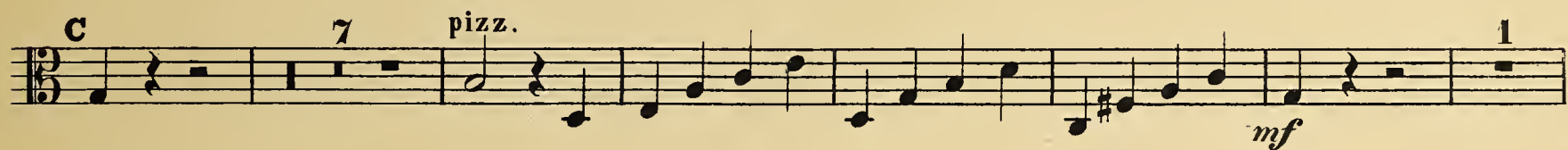
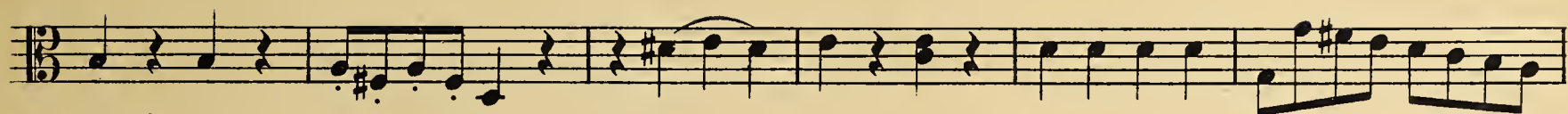
The score is divided into sections marked with letters A, B, and C. Section A begins at measure 17 and ends at measure 19. Section B begins at measure 18 and ends at measure 19. Section C begins at measure 18 and ends at measure 19.

The score also includes a Harpa part, which begins at measure 18 and ends at measure 19. The Harpa part is marked with dynamics *f* and *p*.

The score concludes with a Solo section, marked with dynamics *p* and *f*.

VIOLA.

7



VIOLA.

Fl. Harpa

17 18 *p*

7

f *p* **Tutti** *cresc.* *f*

G Solo *p*

7 pizz. *mf* 1 **H** arco *sf p*

sf p *p*

1 pizz. *cresc.* *f* 3 arco *p*

fp *fp* *cresc.* *f* **Tutti**

Solo **Tutti** *Cad. f*

19 20 **Ob. I.** *f*

Grace Weymer

Breitkopf & Härtels Orchesterbibliothek

Nr. 555 a/b

Mozart

Konzert für Flöte und Harfe

C dur * C major * Ut majeur

Werk 299

Violoncell und Baß

Verlag von

BREITKOPF & HÄRTEL

in

LEIPZIG.

Printed in Germany

Konzert für Flöte und Harfe.

VIOLONCELLO e BASSO.

W. A. Mozart. Werk 299.

Allegro.
Tutti

f *p* *f* *p* *f* *p* *cresc.*

f *p* *f*

p *f*

p *f*

p *pizz.* *f* *arco*

f

f

p *f* *p* *f* *p*

p

f *pizz.* *f*

arco *f* *pizz.* *p*

dim. *pp* *cresc.* *mf*

arco

VIOLONCELLO e BASSO.

Handwritten musical score for a string quartet, featuring ten staves of music. The score includes various dynamics, articulations, and performance instructions. The music is written in bass clef and includes measures with repeat signs and first/second endings.

Staff 1: Bass clef. Dynamics: *p*, *cresc.*, *f*, *p*. Marking: **E Tutti**.

Staff 2: Bass clef. Dynamics: *f*.

Staff 3: Bass clef. Dynamics: *p*, *f*, *p*, *f*, *p*. Markings: *poco rit.*, **Solo**.

Staff 4: Bass clef. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Markings: *Atempo*, *poco rit.*.

Staff 5: Bass clef. Dynamics: *p*. Marking: *Atempo*. Measure 15 is indicated.

Staff 6: Bass clef. Dynamics: *cresc.*, *f*. Marking: **F**.

Staff 7: Bass clef. Dynamics: *cresc.*, *f*. Measure 12 is indicated. Marking: **G**.

Staff 8: Bass clef. Dynamics: *f*. Marking: **H**. Measure 2 is indicated. Marking: *pizz.*.

Staff 9: Bass clef. Dynamics: *f*. Marking: *arco*. Measure 2 is indicated. Marking: *pizz.*.

Staff 10: Bass clef. Dynamics: *p*, *cresc.*. Marking: **Tutti**. Measure 3 is indicated. Measure 10 is indicated.

Staff 11: Bass clef. Dynamics: *f*. Marking: **Tutti**.

VIOLONCELLO e BASSO.

3

Solo **I Tutti**

Cad. *f* *p* *f*

Begin here
Andantino.

p *mf* *p* *mf* *pp*

A 7 2 **B** 5

pp *p* *pp*

1 2 **C** 1

fp *cresc.* *dim.* *pp* *fp* *cresc.*

5

pp *cresc.*

6 2

f *dim.* *pp* *p* *mf* *pp* *p*

D 1 2 1

fp *cresc.* *p* *pp* *fp*

5

cresc. *dim.* *pp* *pp*

1 **E** 1

cresc. *f* *f* *Cad.* *p* *f* *p* *f*

pp *pp*

RONDO.

Allegro.

Tutti *p*

f

sf p sf p

1 p

b

f

pizz. p

Solo *17*

Harpa *18* *arco f* **B** *24*

Harpa *25* *26* *f p* **Tutti** *1 f*

VIOLONCELLO e BASSO.

5

Solo

p

8 **C** 8 pizz.

16 Harpa **D** arco *p*

17 18

pizz.

1

arco *p* 3 *p*

E 9 **Tutti** *f*

Solo 7 *p*

3 **F** 22 Fl. Harpa *p*

23 24

7 14

VIOLONCELLO e BASSO.

1. **Tutti**
f *p* *f*

2. **G Solo**
p 9

3. *p* pizz.

4. 2 **H** arco
sf *p*

5. *sf* *p* 1 *p*

6. 16

7. **Fl. Solo** 17 *cresc.* *f* **Tutti**

8. **Solo** **Tutti**
Cad. *f*

9. **I** 19 **Ob. I.** 20 *f*

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Mozart

Konzert für Flöte und Harfe

C dur * C major * Ut majeur

Werk 299

Oboe I

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG

Konzert für Flöte und Harfe.

OBOE I.

W. A. Mozart. Werk 299.

Allegro.
Tutti

The musical score for OBOE I consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with *cresc.* (crescendo) and *tr.* (trill) markings. Performance markings include **A**, **B Solo**, **C**, **D**, **E Tutti**, **F Tutti**, **G**, and **H**. The score also includes a **Fl.** (Flute) part on the first staff. The tempo is marked **Allegro.** and the performance style is **Tutti**. The score is written in a single system with ten staves. The first staff begins with a **f** dynamic and a **Tutti** marking. The second staff has a **f** dynamic. The third staff has a **p** dynamic. The fourth staff has a **f** dynamic. The fifth staff has a **p** dynamic. The sixth staff has a **f** dynamic. The seventh staff has a **p** dynamic. The eighth staff has a **f** dynamic. The ninth staff has a **p** dynamic. The tenth staff has a **f** dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with *cresc.* (crescendo) and *tr.* (trill) markings. Performance markings include **A**, **B Solo**, **C**, **D**, **E Tutti**, **F Tutti**, **G**, and **H**. The score also includes a **Fl.** (Flute) part on the first staff. The tempo is marked **Allegro.** and the performance style is **Tutti**. The score is written in a single system with ten staves. The first staff begins with a **f** dynamic and a **Tutti** marking. The second staff has a **f** dynamic. The third staff has a **p** dynamic. The fourth staff has a **f** dynamic. The fifth staff has a **p** dynamic. The sixth staff has a **f** dynamic. The seventh staff has a **p** dynamic. The eighth staff has a **f** dynamic. The ninth staff has a **p** dynamic. The tenth staff has a **f** dynamic.

OBOE I.

Harpa

24 *p* *p*

Tutti *f*

Solo *Cad. f* **Tutti** *f*

ANDANTINO tacet.

RONDO.

Allegro.

Viol. I.

Tutti *f* **Solo** *p dolce*

Tutti *f* **Tutti** *f*

p **Tutti** *f*

p **Tutti** *f*

p dolce **Solo** *A* 17

Harpa Solo *f* **B** 24 **Harpa** 25 26

f *p* *f* *p dolce* **C** 15

3

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Nr. 555a|b

Mozart

Konzert für Flöte und Harfe

C dur * C major * Ut majeur

Werk 299

Oboe II

Verlag von

BREITKOPF & HÄRTEL

in

LEIPZIG

Printed in Germany

Konzert für Flöte und Harfe.

OBOE II.

W. A. Mozart. Werk 299.

Allegro.

Tutti

The musical score for Oboe II is written on ten staves. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro.' and the performance instruction 'Tutti' is at the start. The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte). There are several articulations, including slurs and accents. Performance markings include 'cut to AA' with a box around 'AA' on the second staff, 'A 2' on the third staff, 'AA' in a box on the fifth staff, 'B Solo' on the sixth staff, 'C 12' on the sixth staff, 'D 29' on the seventh staff, 'E Tutti' on the seventh staff, 'F' on the eighth staff, 'G 14' on the ninth staff, and 'H 23' on the tenth staff. There are also numerical markings: 1, 2, 1, 1, 1, 2, 1, 2, 1, 2, 3, 4, 13, 14, 29, 30, 31, 36, 37, 38, 13, 14, 15, 16, and 23. The score ends with a double bar line on the tenth staff.

OBOE II.

Harpa

24 *p*

p

Tutti

f

Solo **I Tutti**

Cad. *f*

f

ANDANTINO tacet.

RONDO.

Allegro.

Viol. I.

Tutti

p

Solo

p

Tutti

f

p

f

Solo **Harpa**

A 17 18

B 24 25 26 *f*

C 15 *p dolce*

OBOE II.

3

Harpa

23 D 11

12 *p*

4 *p* *p* *f* Tutti

7

1

Solo 7 *p*

3 F *p* 27

Fl. 28 29 *p* 14 *f*

1 *f* G 27 Fl. 28 29 *p* H 1 *f*

3 *f* *p* 31 Viol. I. 32 33 *f* Tutti

Solo Tutti I 15 *p*
Cad. *f*

f

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Mozart

Konzert für Flöte und Harfe

C dur * C major * Ut majeur

Werk 299

Horn I

Verlag von
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in
LEIPZIG

Printed in Germany

Konzert für Flöte und Harfe.

CORNO I in C.

W. A. Mozart. Werk 299.

Allegro.

Tutti

1

The musical score for Horn I in C consists of ten staves. It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the initial dynamic is 'f' (forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics range from 'p' (piano) to 'f' (forte), with a 'cresc. f' (crescendo forte) marking near the end. Performance markings include 'Solo' and 'Tutti' (labeled A, B, C, D, E, F, H). There are also numerical measures (e.g., 23, 12, 4, 6, 20, 21, 22, 33, 34, 35, 15, 14, 13, 15, 16) and circled letters (A, B, C, D, E, H). Handwritten annotations include 'cut to AA' and 'cut to HH' with arrows pointing to specific measures. A large arrow on the right side of the page points towards the right margin.

CORNO I in C.

Tutti

p *cresc. f*

Solo **I** **Tutti**

Cad. *f* *p* *f*

ANDANTINO tacet.

RONDO.

Allegro.

Viol. I. **Tutti** **1** **6** **Solo** *p*

Tutti **1** *f* *sf* *p* *sf* *p*

8

f

1 *p dolce* **A** **17** **Solo**

Harpa **18** *f* **B** **24** **Harpa** **25** **26**

15 **C** **31** **D** **13** **Ob.** **14**

CORNO I in C.

3

1 2 3 4 5 6 7 8 **E** 7 **Tutti**

p *f*

Solo 14 **F** 21 **Fl.** 22 23 *p* *p* 9

14 **Tutti** 1 *f* *p* *f* **G** 15

p dolce 6

H *p* *sf* *p* *sf* *p* 9 *p*

17 **Viol. I.** 18 19 **Tutti** *f* **Solo** *Cad.*

Tutti *f* **I** 7 *p dolce*

1 *p dolce*

f

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Kommerslieder f. Cornet à Pistons u. Klavier. E. B. 1321.

Joseph Haydn

Zwei Horn-Konzerte.
Mit Kadenz von E. Mandyczewski. Nr. 1. Ddur.
E. B. 3031. Nr. 2. Ddur. E. B. 3032.

H. Hofmann

Elegie Asdur. Op. 70 Nr. 2. (F. Gumbert.)

J. R. Lewy

Cantabile Bdur. Op. 11.

W. A. Mozart

Horn-Konzerte. (H. Kling.)
Nr. 1. Ddur. [Werk 412.] E. B. 2561. Nr. 2. Esdur.
[Werk 417.] E. B. 2562. Nr. 3. Esdur. [Werk 447.]
E. B. 2563. Nr. 4. Esdur. [Werk 495.] E. B. 2564.
Konzert-Rondo. Esdur. [Werk 371.] E. B. 3033.
Quintett. Esdur. [Werk 407.] E. B. 3034.
Andante. Bdur. [Werk 407.]
Aus dem Horn-Quintett. (E. Naumann.)

Max Reger

Romanze Gdur.
Für Horn und Piano (C. Preuß). E. B. 3424.
Für Trompete und Piano (A. Piquet). E. B. 4763.

C. Reinecke

Kavatine Esdur. Op. 93. A. König Manfred (F. Gumbert)

R. Schumann

Adagio und Allegro in As. Op. 70. E. B. 842.

L. Sinigaglia

Zwei Stücke. Op. 28. 1. Lied. 2. Humoreske.

R. Wagner

Album ausgew. Stücke. (F. J. Liff.) E. B. 4618.
Lohengrins Ankunft u. Abschied a. Lohengrin
(W. Kleinecke).

A. Wallnöfer

Meditation über das Adagio aus Beethovens
Mondschein-Sonate (Op. 27 Nr. 2).

C. M. v. Weber

Concertino in Emoll. Op. 45. (H. Kling.)
E. B. 2509.

G. Zeller

Charakterstück in D. | Konzertino C moll.

Kammermusik mit Blechblasinstrumenten

Ludwig van Beethoven

Septett in Esdur. Op. 20.
Für Viol., Vla., Horn, Klar., Fag., Vcll. und Baß.
Partitur: P. B. 1152. Stimmen: E. B. 926.

Sextett in Esdur. Op. 71.
Für Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1134. Stimmen: K. M. 1551.

Sextett in Esdur. Op. 81 b.
Für 2 Viol., Vla., Vcll. und 2 Hörner.
Partitur: P. B. 1153. Stimmen: E. B. 1238.

Oktett in Esdur. Op. 103.
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1332. Stimmen: K. M. 1554.

Marsch für 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1335. Stimmen: K. M. 1556.

Rondino in Esdur.
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1333. Stimmen: K. M. 1557.

Drei Equale für 4 Posaunen.
Partitur: P. B. 1336. Stimmen: K. M. 1555.

Heinrich Hofmann

Oktett in Fdur. Op. 80.
Für 2 Viol., Vla., Vcll. Flöte. Klar., Horn und Fag.
Stimmen: K. M. 1517.

W. A. Mozart

Konzertantes Quartett.
Für Oboe, Klar., Horn u. Fagott in Es. [Köch.-Verz. Anh. I, 9.]
Stimmen: K. M. 893/895.
Mit Orchesterbegleitung (R. Stark).
Partitur: P. B. 524. Orchesterstimmen: O. B. 559.

Quintett Nr. 3. Esdur.
Für Viol., 2 Violen, Horn und Vcll. [Werk 407.]
Partitur: P. B. 1167. Stimmen: K. M. 79.

Wiegenlied.
Für Horn mit Streichorchester. (C. Walther.) [Werk 350.]

J. Pezel

Zwei Suiten. (A. Schering.)
Für 2 Trompeten und 3 Posaunen.
Partitur: P. B. 2040. Stimmen: O. B. 1883/84.

J. H. Schein

Suite Nr. 22. Für 4 Hörner. (Aus Banchetto musicale 1617)

G. Schreck

Nonett. Op. 40.
Divertimento für 2 Flöten, Oboe, 2 Klar., 2 Hörner u. 2 Fag.
Partitur: P. B. 1837. Stimmen: K. M. 1576/77.

Fr. Schubert

Oktett in Fdur. Op. 166.
Für 2 Viol., Vla., Vcll., Baß, Klar., Horn und Fag.
Partitur: P. B. 1156. Stimmen: K. M. 20/21.

Menuett und Finale eines Oktetts in Fdur.
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1343. Stimmen: K. M. 22.

Eine kleine Trauermusik in Es moll.
Für 2 Klar., 2 Fag., Kontrafag., 2 Hörner und 2 Pos.
Partitur: P. B. 1344. Stimmen: K. M. 23.

5 Duette für 2 Singst. oder 2 Waldhörner.
1. Mailied „Grüner wird die Au“. 2. Mailied „Der Schnee
zerrinnt“. 3. Der Morgenstern „Stern der Liebe“. 4. Jäger-
lied „Frisch auf ihr Jäger“. 5. Lützows wilde Jagd
„Was glänzt dort vom Walde“. D. L. V. 4306.

R. Wagner

Brautlied und Gebet aus Lohengrin.
Für 4 Hörner in F. (F. J. Liff.) Stimmen: K. M. 1573.

Kammermusik mit Klavier

Ludwig van Beethoven

Quintett in Esdur. Op. 16.
Für Klavier, Oboe, Klar., Horn u. Fag. Stimmen: K. M. 854.

W. A. Mozart

Trio in Edur.
Für Klavier, Viol. und Vcll. oder Vla. oder Horn nach
dem Quintett für Horn und Streichinstrumente (E. Nau-
mann). [Werk 407.] — Stimmen: K. M. 1367.

Quintett in Esdur.
Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452].
Stimmen: K. M. 874.

Carl Reinecke

Trio in Amoll. Op. 188.
Für Klavier, Oboe u. Horn. — Stimmen: K. M. 1238/39.

Trio in Bdur. Op. 274.
Für Klavier, Klar. u. Horn. — Stimmen: K. M. 1368/69.

Robert Schumann

Andante und Variationen in Bdur. Op. 46.
Für 2 Klav., 2 Vclle. u. Horn. — Stimmen: K. M. 898/899.

Ludwig Thuille

Sextett in Bdur. Op. 6.
Für Klavier, Flöte, Oboe, Klar., Horn und Fagott.
Stimmen: K. M. 807/808.

Th. H. H. Verhey

Quintett in Esdur. Op. 20.
Für Klavier, Oboe, Klar., Horn und Fagott.
Stimmen: K. M. 885/886.

Fritz Volbach

Quintett in Esdur. Op. 24.
Für Klavier, Oboe, Klar., Horn und Fagott.
Stimmen: K. M. 924/925.

Für Orchester

Besetzung für Blechblasinstrumente

Altpreuß. Kavalleriemarsch „Backhoff-Küras-
sier“ 1783.
(Musik a. preuß. Hofe. Nr. 16.) Neu Instrum. v. E. Ruth.
Partitur. 14 Orchesterstimmen.

2 Altenglische Short Troops.
(Musik am preuß. Hofe. Nr. 10.) Bearb. v. Th. Kewitsch.
1. Short Troop of the 1st Regiment of the Guards.
2. The Duke of Yorks Short Troop.
Partitur. 15 Orchesterstimmen.

Cavos

Preuß. Armeemarsch Nr. 20 (im langs. Schritt).
(Musik a. preuß. Hofe. Nr. 17.) Neu Instrum. v. Th. Kewitsch.
Partitur. 15 Orchesterstimmen.

G. A. Fischer

Prälud. u. Fuge ü. d. Choral „Ein feste Burg“.
Für Orgel mit 15 Bläsern. — Partitur: P. B. 1144. 15 Or-
chesterstimmen. O. B. 796. Kleine Besetzung: Trompete
in F, 3 Posaunen und 2 Pauken. O. B. 795.

J. E. Habert (1833—1896)

Trauermärsche. Nr. 1 und 2b.
Für 2 Flügelhörner in B, Baßflügelhorn in B (Tenorhorn)
und Baßposaune. — Partitur: P. B. 1371.

Heinrich, Prinz von Preußen

Präsentiermarsch d. Kais. 1. Matrosen-Divis.
Für Kavallerie-, Artillerie- oder Jägermusik.

Fr. Hr. Himmel (1765—1814)

Wiegenlied von Gotter.
(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.
14 Orchesterstimmen.

2 Altenglische Militärmärsche.
(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch
1. Quick-Marsch „The Duke of Yorks Favourite“
2. Marsch a. d. Oper „The Siege of Belgrad“.
18 Orchesterstimmen.

R. Nováček

Sinfonietta für 8 Blasinstrumente. Op. 48.
Partitur: P. B. 1917. Stimmen: O. B. 1751/52.

Alter Regimentsmarsch. „Prinz von Coburg.“
(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es
und 2 Pauken. Eingerichtet von G. Thoutet.

Jean Sibelius (geb. 1865)

Valse triste a. d. Musik zu Arvid Järnefelts
Drama „Kuolema“. Op. 44.
Für Infanteriemusik bearb. v. J. H. Matthey. 22 Orchester-
stimmen: O. B. 1947. Für Kavalleriemusik bearb. von
Rud. Britzke. 18 Orchesterstimmen: O. B. 1967.

Großer Tusch und Fanfaren beim Vorzeigen
der Schilde a. d. Musik z. Turnier a. d. Hof-
feste „Der Zauber der weißen Rose“.
(Musik am preuß. Hofe. Nr. 12.) Instrum. v. Ad. Schinck.
14 Orchesterstimmen.

R. Wagner (1813—1883)

Feierlicher Zug zum Münster aus Lohengrin
bearbeitet von A. Franz und J. H. Matthey.
Für Infanteriemusik. 15—37 Orchesterstimmen: O. B. 1531.
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
27 Orchesterstimmen: O. B. 1531 a.

Finale zum 1. Akt aus Lohengrin, bearb. v.
A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—29 Orchesterstimmen: O. B. 1537.
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
22 Orchesterstimmen: O. B. 1537 a.

König Heinrichs Aufruf aus Lohengrin, be-
arbeitet von J. Kosleck.

Partitur: P. B. 409. 12 Orchesterstimmen: O. B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-
grin, bearbeitet von Carl Walther.

Für Infanteriemusik. 32 Orchesterstimmen: O. B. 365.
Für Kavalleriemusik: 34 Orchesterstimmen: O. B. 366.

Große Phantasie aus Lohengrin, bearbeitet
von A. Franz und J. H. Matthey.

Für Infanteriemusik. 29 Orchesterstimmen: O. B. 1681.
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O. B. 1681 a.

C. Wilhelm (1815—1873)

Kavalleriemarsch (Wrangelmarsch). Op. 13.
Bearbeitet von Fr. Hoffmann.

Für Kavallerie-, Jäger- und Pioniermusik.
Partitur: P. B. 1826. 20 Orchesterstimmen: O. B. 1660.

Die Wacht am Rhein. Einger. v. Fr. Hoffmann.
Für Infanterie-, Kavallerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O. B. 1658.

Grace Weymer

Breitkopf & Härtels Orchesterbibliothek

Nr. 555a|b

Mozart

Konzert für Flöte und Harfe

C dur * C major * Ut majeur

Werk 299

Horn II

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG

Printed in Germany

Konzert für Flöte und Harfe.

CORNO II in C.

W. A. Mozart. Werk 299.

Allegro.

Tutti

The musical score for Corno II in C is written on ten staves. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro.' and the performance instruction 'Tutti' is written above the first staff. The score includes various musical notations such as notes, rests, and accidentals. Dynamics are indicated by 'f' (forte) and 'p' (piano). Performance markings include 'cut to AA' and 'cut to HH' with arrows pointing to specific measures. Section markers are labeled with letters in circles: A, B Solo, C, D, E Tutti, F, G, and H. Measure numbers are provided throughout the score, including 1, 3, 4, 6, 12, 13, 14, 15, 16, 20, 21, 22, 23, 33, 34, 35, and 13. The score concludes with a final measure marked with a double bar line.

CORNO II in C.

p *cresc.*

Tutti

Solo **I Tutti**

Cad. *f* *p* *f*

ANDANTINO tacet.

RONDO.

Allegro.

Viol. I.

Solo

1 **6** *p*

1 *f* *sf* *p* *sf* *p*

8 *f*

1 *p*

Solo **A** **17** **18** Harpa

B **24** **25** **26** *f* Harpa

1 *p* *f* **15 C** **31 D** **13** **14** **1** **2** **3** **4** *p*

5 6 7 8 **E** 7 **Tutti** *f*

Solo 14 **F** 21 **Fl.** 22 23 *p* 9 *p*

14 **Tutti** *f* *p* 1 *f*

G 15 *p dolce*

6 **H** *p* *sf* *p* *sf* *p* *sf*

9 *p* 17 **Viol. I.** 18 19

f **Solo** **Tutti** **Cad.** *f*

I 7 *p dolce* 1

p dolce *f*

Musik für Blech-Blasinstrumente

Etüden und Studienwerke

H. Kling

Horn-Schule, deutsch-französisch. E. B. 1459.
Horn-Schule, deutsch-englisch. E. B. 1739.
40 charakteristische Etüden f. Horn. E. B. 1551.
15 klassische Transkriptionen in Form von
Duos concertants für 2 Ventilhörner.

G. Kopprasch

60 Etüden für Althorn. Op. 5. 2 Hefte.
60 Etüden für Baßhorn. Op. 6. 2 Hefte.

J. Kosleck

Große Schule für Cornet à Pistons u. Tromp.
2 Teile. E. B. 1134/35.

Orchester-Studien

Sammlungen schwieriger Stellen aus Tonwerken
für Kirche, Theater und Konzertsaal.

Für Trompete (J. Kosleck). E. B. 2144.
Für Baßtuba (F. Teuchert). E. B. 2244.

T. Sauveur

24 technische Etüden für Cornet à Pistons
oder Horn in B.
Solobuch für Horn (H. Kling). E. B. 2166.

Richard Wagner-Orchesterstudien

Für Horn (O. Kling). E. B. 4602.
Für Trompete (C. Höhne). E. B. 4727.
Für Posaune (K. Hausmann). E. B. 4636.
Für Baßtuba und Kontrabaßtuba (E. Teuchert).
E. B. 4604.

Zur Übung im Zusammenspiel für Blasinstr.
Sätze aus Kammermusikwerken. Hrg. v. Fr. Hermann.
Band I. Für Oboe, Klar., Fagott u. Horn. E. B. 1755.
Band II. Für Fl., Oboe, Klar., Fag. u. Horn. E. B. 1756.

Horn und Klavier

L. v. Beethoven

Sonate in Fdur. Op. 17. E. B. 1553.

L. Bödecker

Zwei Phantasiestücke. Op. 35.
Nr. 1. Elegie. Nr. 2. Capriccio.

H. Eichborn

Sonate in Es. Op. 7.
Phantasie über Lieder v. Chopin. Esdur. Op. 8.
Vier Lieder. Op. 9.
1. Wiegenlied. 2. Frühlingslied. 3. Morgenlied. 4. Abendlied.
Lebenswogen. Op. 10. Barkarole.
Rondo brillant. Fdur. Op. 11.
Erste Suite. Op. 12.
Fünf Tonbilder. Op. 13.
1. Menuett. 2. Die Laute. 3. Romantischer Nachhall.
4. Salve Regina. 5. Entschlummern.

G. Goltermann

Andante a. d. Vell.-Konz. Op. 14. (F. Gumbert.)

H. Haeßner

Heidelberger-Potpourri. Op. 26.
Kommerslieder f. Cornet à Pistons u. Klavier. E. B. 1321.

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Mit Orchesterbegleitung (R. Stark).

Partitur: P. B. 524. Orchesterstimmen: O. B. 559.

Quintett Nr. 3. Esdur.

Für Viol., 2 Violon, Horn und Vell. [Werk 407.]
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R. Wagner

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Quintett in Esdur. Op. 16.

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Trio in Edur. **W. A. Mozart**

Für Klavier, Viol. und Vell. oder Vla. oder Horn nach
dem Quintett für Horn und Streichinstrumente (E. Nau-
mann). [Werk 407.] — Stimmen: K. M. 1367.

Quintett in Esdur.

Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452.]
Stimmen: K. M. 874.

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Trio in Bdur. Op. 274.

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Quintett in Esdur. Op. 20.

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Stimmen: K. M. 885/886.

Fritz Volbach

Quintett in Esdur. Op. 24.

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Für Orchester

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G. A. Fischer

Prälu. u. Fuge ü. d. Choral „Ein feste Burg“.
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J. E. Habert (1833—1896)

Trauermärsche. Nr. 1 und 2b.

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und Baßposaune. — Partitur: P. B. 1371.

Heinrich, Prinz von Preußen

Präsentiermarsch d. Kais. I. Matrosen-Divis.
Für Kavallerie-, Artillerie- oder Jägermusik.

Fr. Hr. Himmel (1765—1814)

Wiegenlied von Gotter.

(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.
14 Orchesterstimmen.

2 Altenglische Militärmärsche.

(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch.

1. Quick-Marsch „The Duke of Yorks Favourite“
2. Marsch a. d. Oper „The Siege of Belgrad“.

18 Orchesterstimmen.

R. Nováček

Sinfonietta für 8 Blasinstrumente. Op. 48.

Partitur: P. B. 1917. Stimmen: O. B. 1751/52.

Alter Regimentsmarsch „Prinz von Coburg.“

(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es
und 2 Pauken. Eingerichtet von G. Thourer.

Jean Sibelius (geb. 1865)

Valse triste a. d. Musik zu Arvid Järnefelts

Drama „Kuolema“. Op. 44.

Für Infanteriemusik bearh. v. J. H. Matthey. 22 Orchester-
stimmen: O. B. 1947. Für Kavalleriemusik bearh. von

Rud. Britzke. 18 Orchesterstimmen: O. B. 1967.

Großer Tusch und Fanfaren beim Vorzeigen

der Schilde a. d. Musik z. Turnier a. d. Hof-
feste „Der Zauber der weißen Rose“.

(Musik am preuß. Hofe Nr. 12.) Instrum. v. Ad. Schlnk.
14 Orchesterstimmen.

R. Wagner (1813—1883)

Feierlicher Zug zum Münster aus Lohengrin

bearbeitet von A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—37 Orchesterstimmen: O. B. 1531.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
27 Orchesterstimmen: O. B. 1531 a.

Finale zum I. Akt aus Lohengrin, bearb. v.

A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—29 Orchesterstimmen: O. B. 1537.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
22 Orchesterstimmen: O. B. 1537 a.

König Heinrichs Aufruf aus Lohengrin, be-
arbeitet von J. Kosleck.

Partitur: P. B. 409. 12 Orchesterstimmen: O. B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-
grin, bearbeitet von Carl Walther.

Für Infanteriemusik. 32 Orchesterstimmen: O. B. 365.

Für Kavalleriemusik. 34 Orchesterstimmen: O. B. 366.

Große Phantasie aus Lohengrin, bearbeitet

von A. Franz und J. H. Matthey.

Für Infanteriemusik. 29 Orchesterstimmen: O. B. 1681.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O. B. 1681 a.

C. Wilhelm (1815—1873)

Kavalleriemarsch (Wrangelmarsch). Op. 13.

Bearbeitet von Fr. Hoffmann.

Für Kavallerie-, Jäger- und Pioniermusik.

Partitur: P. B. 1826. 20 Orchesterstimmen: O. B. 1660.

Die Wacht am Rhein. Eingev. v. Fr. Hoffmann.

Für Infanterie-, Kavallerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O. B. 1658.